THE NEW YORK DRAMATIC MIRROR

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BEATRICE.

TO MANAGERS.

THE DRAMATIC MIRROR is preparing for publication at an early date its annual Roster of the American Theatrical Profession. Managers will confer a favor by sending at once to this office the list of their companies, their business staff, and date and place of the opening of their season.

BEATRICE.

The picture on the first page of THE MIRROR this week is that of Beatrice in the character of Jim Harland in The Limited Mail, in which she made a great hit last season. This young actress has pronounced dramatic talent, but she makes a specialty of boys' parts, for which she is well fitted by size and experience.

Beatrice was born in Ottawa, Can., on June 9, 1876, and her short career has been eventful. She made her first appearance in New York when but nine years old, and thereafter was frequently arrested by the agents of Gerry who haunt the theatre to discourage the efforts of talented children. At one time Beatrice was detained for five weeks in the rooms of the Gerry Society on Twenty-third Street.

The versatility of Beatrice is remarkable. Her frame is as flexible as rubber, and her muscles are like those of an athlete. When but twelve years of age she became well known as a bareback rider with Gruenier's Circus. She was featured with the Barnum show for her remarkable acrobatic feats, and in the companies of Tony Pastor, the Howard Athenæum and others she won note as a contortionist.

Beatrice has a good singing voice, and is an all-round dancer, making a specialty of Spanish and wing dancing, in which she introduces startling acrobatic feats. She throws somersaults in skirts in a graceful and fearless manner.

It is claimed that she is unique in an isolated acrobatic feat on the bare stage on which she turns back somersaults without assistance. As an evidence of her unusual strength and endurance, it is related that whil she was with the Barnum show in 1891, on a wager she turned thirty "flip-flaps" consecutively with ease.

Beatrice is the wife of Elmer E. Vance, the author and manager of The Limited Mail, and she will continue to play the part of the boy in that attraction and will be strongly featured.

MANAGER JACOBS' PLANS.

H. R. Jacobs was in the city last week. He told a MIRROR reporter that he was negotiating for two more theatres and that he expected to add them soon to his large circuit.

Speaking of the new Bijou Theatre that is now in course of construction at the corner of Smith and Livingston Streets in Brooklyn, Mr. Jacobs waxed enthusiastic.

"I think it will be one of the handsomest theatres in America," said Mr. Jacobs. "It will be thoroughly fireproof, with large entrances on three sides, and twenty-four exits in all. Harry Kennedy will be associated with me in the management of the house, and we expect to open it Nov. 13, although it will probably be completed Nov. 1. Dixey in Adonis will be the opening attraction.

"We shall play first-class attractions only at popular prices, ranging from twenty-five cents to one dollar. The new theatre will cost $125,000. The house is being built according to the building laws of New York."

Mr. Jacobs announced the dates of opening and attractions at his other theatres as follows:

New York—H. R. Jacobs' Third Avenue Theatre, Aug. 12, The Diamond Breaker.

Chicago—Alhambra Theatre, Aug. 12, new production, Hendrik Hudson, a burlesque by Frasier and Gill; under the direction of Mrs. Jennie Kimball, with Corinne and sixty persons in the cast. Academy of Music, Aug. 5, Waifs of New York. Clark Street Theatre, Aug. 5, Hands Across the Sea.

Cleveland—H. R. Jacobs' Theatre, opened July 30 with Bartholomew's Equine Paradox.

Buffalo—H. R. Jacobs' Theatre, Aug. 7, Rock of Ages.

Rochester—Cook Opera House; H. R. Jacobs, manager; Aug. 21, Romany Rye. Academy of Music, Aug. 14.

Syracuse—H. R. Jacobs' Opera House, Aug. 21; Primrose and West's Monte Carlo.

Newark, N. J.—H. R. Jacobs' Theatre, Aug. 21, John L. Sullivan in That Man from Boston.

Brooklyn—Empire Theatre, under the management of H. R. Jacobs and Walter Sanford, Aug. 21, with Lewis Morrison in Faust.

Toronto, Ont.—Jacobs' and Sparrow's Opera House, Aug. 14; new piece, Slaves of the City.

Montreal—Theatre Royal, Jacobs and Sparrow, managers; Aug. 7, Struggle of Life. Queen's Theatre, Jacobs and Sparrow, managers; Sept. 4, Lawrence Hanley and company in The Players, direct from the Star Theatre, New York.

A WASHINGTON MANAGER.

A welcome visitor to the MIRROR office the other day was John W. Hanna, the manager of Tacoma and Seattle, Wash. Mr. Hanna directs the fortunes of the New Seattle Theatre and the New Tacoma Theatre, and in addition books all attractions for the Puget Sound Circuit. Next to Al. Hayman, he is the most prominent manager in that section of the country.

Mr. Hanna is in New York to renew old acquaintances and to arrange his business, in which he is represented here by Daniel Frohman and Klaw and Erlanger. He is an amusement man of twenty years' standing—a fact that one can hardly realize when looking into his youthful eyes and studying his happy features.

Mr. Hanna, although an Ohioan by birth, is as loyal to the new State in which his fortunes have been cast as though born to the soil. He says it is destined to become the greatest commonwealth in the country.

"The climate of Washington," says he, "is as near perfection as we can expect to find on this planet. We wear the same clothing on the Fourth of July that we do on Christmas Day, and electrical storms we never know. There is not a mineral in New York or Pennsylvania that we do not possess. We have the best of coal and rich iron deposits, with silver and gold yet to be mined in unknown quantities. There has not been a business tremor of any kind in our State during the terrible experiences through which capital and industry have recently gone in the East. Financially, we stand on the platform of the East, as the silver agitation that characterizes the Rocky Mountain region cuts no figure with us detrimentally. We are prosperous and our cities are growing like healthy children, with no prospects of anything but betterment."

Mr. Hanna says his theatrical season lasts all the year, with the exception of about three weeks at this particular period, when attractions are not to be had. He plays the very cream of stars and companies, and his cities are of the dozen or less in which such attractions as Henry Irving appear. In fact, the very best that goes to San Francisco regularly plays in Seattle and Tacoma.

MANAGER BRADY EXPLAINS.

Manager W. A. Brady was excusably exercised when a MIRROR reporter met him yesterday, over the publication in an Omaha paper relative to the closing of Sport McAllister—alleged to have been "abrupt"—and about the complaints of four of the company that claimed they were entitled to the payment of their fares back to New York. It is quite evident that Mr. Brady had been wilfully misrepresented.

"Mr. Gaylor closed in Sport McAllister at Lincoln, Neb.," said Mr. Brady, "on exactly the date long before set for that event. There was nothing abrupt or premature about it. It is a fact, however, that Mr. Gaylor played on this closing night against the advice of his physician, and that he fainted during the performance from pain induced by an operation that had been performed upon him that day. Mr. Gaylor is one of the hardest workers on the stage today, and his pluck and conscientiousness carried him on this evening much farther than he ought to have attempted to go. He is now in a hospital in Chicago, but will in due time return to New York.

"As to the cases of the actors who have misrepresented me and their contracts with me: I never yet have refused to pay fares back to New York for those in my employ who have deserved that courtesy, although according to my contracts I never have been obligated to do so. My contracts with Gilbert and Goldie, Jennie Clifton and Clarence West did not call for the payment of their fares back. And as they all had long tried to create dissensions in my company, and had worked against my interests, I should have been more than human had I exceeded my contract in this particular. I have a pretty good reputation for square dealing in this respect.

"Gilbert and Goldie I took from a ten-cent dive in San Francisco, and gave them the first reputable and regular opportunity they ever had on the stage. They played an engagement of fifty weeks with me, and during this engagement I raised their salaries twice and treated them with every kindness. But they did not appreciate it. We sometimes meet persons of that kind.

"Clarence West was the musical director of the company. He was one of the four that sued out an attachment to compel me to pay fares back. I telegraphed my manager that I was willing to stand by my contract, but that in these particular cases, for reasons that I have explained, I did not propose to go beyond it. A bond was put up on my behalf, and the attachment was vacated. Seeing no other way to get even, West stole the music of Sport McAllister and disappeared. My lawyer, Judge Dittenhoefer, says I can have him arrested for grand larceny; and if I can find him, I propose to do it."

A STORY OF NEW AMSTERDAM.

Among the interesting pages of Washington Irving's "Knickerbocker's History of New York" are found many quaint and droll characters which, as yet, have never seen characterization in a stage production. Considering their ready adaptation to broad comedy situations, the scope for amusing dialogue and the strong incidental human interest, it is a fact rather surprising that such rich material has not been dramatically absorbed long ere this. It evidently remained, however, for John Stapleton to embody some of it in the new play for George C. Staley, entitled Antony, the Trumpeter. The story is romantically woven about the primitive Dutch settlers of Manhattan Island and is said to be vividly told. It will be presented with effects that are charming, poetic, and picturesque. Mr. Staley as Antony will have unlimited scope as an actor, singer, and dialectician.

THE THIRD TRIAL OF CURTIS.

At San Francisco, last Tuesday, the third trial of M. B. Curtis for the murder of Policeman Grant was begun. On the first trial the jury stood eleven to one for conviction for murder in the first degree. The second trial was interfered with by the death of a juror. The work of empanelling a jury consumed much time, as most of those summoned for that service admitted upon examination that their minds had been made up as to the case by reading the testimony of the former trials. Curtis was in court with his wife, and his face wore an anxious look. He resides on a raisin vineyard near Fresno that he bought last year. The first trial cost him much money. It is said that the police authorities have worked up new evidence to meet the line of defence developed on the former trials, and that Curtis is in greater danger of a conviction than ever.

WILL REST FOR A YEAR.

Denman Thompson writes to THE MIRROR from Chicago: "We will close here on Sept. 24 and lay off for one year."

GOSSIP OF THE TOWN.

Katherine Rober will this month begin rehearsals of a new play by Con T. Murphy.

Joseph Haworth is ruralizing on a farm on Martha's Vineyard. He is said to have grown a ferocious pair of whiskers this Summer. Mr. Haworth will be the leading man of the stock company at the Boston Grand Opera House next season.

Thelma Aubergne has signed with Ferd. Noss for his Joility company.

Jerome Kingsbury is visiting Mr. Kayne and his wife, Attalie Claire, at their country seat in the Catskills.

Bessie Bonehill recently appeared in Manchester, England, for the benefit of the relatives of the victims of the *Victoria* disaster.

W. W. Freeman is rehearsing his company in A Railroad Ticket in Columbus, O. The California Quartette, composed of Jack Bryant, Walter Goddard, Ted Francis, and George Churchill, will be members of the company, as will also Arthur Moulton, who has written a descriptive topical song on the bicycle craze that he will introduce in the play.

The orchestra of the Baldwin Theatre, San Francisco, was relegated to the upper boxes during the recent engagement of the Lyceum Theatre stock company there. The largest houses were drawn by Old Heads and Young Hearts and The Charity Ball.

Ridge Waller will conduct the dramatic department of the Washington *Hatchet*.

Frederic de Belleville recently lost during a trip to St. George's, Staten Island, a cluster diamond scarf pin presented to him by his lately deceased wife.

Bettina Girard, who has been filling an engagement with Litt's stock company at St. Paul, has returned to New York, and is rehearsing the new play in which she will star under Litt and Davis' management, In Old Kentucky. The opening will take place at Pittsburg on Aug. 28.

Leo and Clio Mendoza, sisters, and performers on the trapeze, fell twenty feet at the Olympic Theatre, Chicago, the other evening. Leo was seriously hurt, but Clio escaped without injury. The fall was caused by the breaking of a rope and the giving way of a safety net.

Little Irene Franklin, "that angel child," recently participated in a performance for the benefit of the Sick Babies' Fund at Bensonhurst-by-the-sea.

W. H. Elwood has received several offers for next season, but he has decided to remain with Stuart Robson.

The Musical Mutual Protective Union moved last Tuesday from its old headquarters, 62 East Fourth Street, to its new club house at Ninety-seventh Street and Third Avenue. This house is known as "The Old Homestead," and has been leased by the Union for five years and refitted at a cost of $20,000. It has a library, reading room, bar, officers' rooms, billiard room and other apartments. The removal was marked by a parade of the members in uniform.

Hallen Mostyn, whose card appears in THE MIRROR, has received many requests for autographs and portraits since the card was first inserted, and is quite amused at the result of his advertising, which demonstrates his popularity in the section of the country in which he last season appeared in Robin Hood.

Elizabeth Robins, the American actress who has produced Ibsen's plays in London, will play a part in Pettitt's new melodrama at the Adelphi, and has been engaged to appear at the Garrick in plays of Wilde and Pinero.

On complaint of a man in Punxsutawney, Pa., William A. Bates, manager of Dr. Carver's The Scout company, was arrested at Newark last week charged with grand larceny in having in his possession a team of horses that belong to the complainant.

J. M. Hill last week telegraphed Charles Frohman that he would attend to the opening of Fanny at the Standard Theatre on Aug. 29, and that he would be in New York this week.

W. Dunning Bolto, connected with the Grand Opera House at Memphis, Tenn., is spending the Summer at Raleigh Springs, Shelby County, in that State.

Fitzgerald Murphy will be business manager for Bessie Bonehill's company this season. His wife (Stella Suits) will be a member of the company.

Charles J. Richman has been engaged by Augustus Pitou for the leading part in Across the Potomac for the coming season. Mr. Richman is still in Chicago, where he has spent some time at the World's Fair.

Fred W. Mindrop, who has been spending the Summer at his home in Cumberland, Md., has gone to Chicago to visit the World's Fair and to finish booking Kirk Armstrong's Pete Peterson, for which he will act as advance agent. Mr. Mindrop was last season in the same capacity for Wilfred Clarke.

After elaborate preparation and the presentation of an admirable cast for As You Like It, the performance of this comedy in the open air at Pleasure Bay last week Monday night was interrupted by rain at the third act.

Goodwal Dickerman, humorist, and Anna M. Martin, pianist, are recent engagements for the De Mont's company, which will open early in September at Sioux Falls, South Dakota.

Max McKinney, a broker of Rochester, and Etta Bolton, a minor member of the Baker Opera company, recently left that city to get married. The mother of the bride had traveled with her, but during her absence, she having been called to her home near Cleveland, the young pair determined to marry, and are supposed to be now enjoying their honeymoon at the bride's home.

Harry C. Egerton, formerly manager of H. R. Jacobs' Academy, Chicago, left last Friday for Montreal, in advance of W. A. Edwards' Cruisheen Lawn.

Miss Dorothy, recently manager of La Regalonita, is seriously ill at the Argyle, 51 West Fifteenth Street.

The new song, "Rosie, Sweet Rosabel," by Paul Dressler, sung by James Aldrich Libbey at the Madison Square Theatre, is a hit.

Carroll Johnson will open the season at Pope's Theatre on Aug. 28 in The Irish Statesman. James Galvin is the business manager for Mr. Johnson, and he is in the city making preparations for the tour.

George B. McLellan said to a MIRROR reporter in Boston last week that it was his purpose as manager of the Pauline Hall Opera company to produce annually at Harrigan's Theatre in this city a new comic opera by an American composer and author.

Howard C. Ripley, the able correspondent of THE MIRROR at Providence, has gone on a fortnight's vacation to Martha's Vineyard. Mr. Ripley, like many of THE MIRROR'S staff of correspondents, is a prominent and enthusiastic bicyclist.

Otto Weyl, stage manager of the Casino roof garden, and Otillie Reiffarth, daughter of Jennie Reiffarth, were married last Wednesday afternoon at five o'clock at 61 West Thirty-seventh Street. The ceremony was performed by Judge Fitzsimmons, and Mr. Fromme acted as best man. There were many handsome presents, and Lillian Russell sent the bride some choice flowers. Mrs. Weyl, who was formerly a member of the Casino chorus, has not recently been on the stage.

According to the newspapers, Bonnie Thornton the other day lost a watch valued at $850 while driving in this city.

John T. Kelly was in town with his family on Thursday, and saw A Trip to Chinatown. Mr. Kelly is summering at the seashore. He will open at Asbury Park on Aug. 24 in McFee of Dublin. David H. Wheeler is the advance representative.

William Miller Farnum has been reengaged by George W. Sammis to play Dr. Bill in the piece of that name. The season will open in September.

From the way that George C. Staley is shorting the acting market on fat men, his company in Antony, the Trumpeter, will comprise the best heavyweights in the business. Rumor says he walked a ponderous Thespian six blocks the other day to a penny slot machine, and then said, "No! not heavy enough!" It was a warm day, too.

Daniel Sully's coming tour will be the longest he has ever undertaken, he will have the best company with which he has yet appeared, and he will play in his new drama, Auld Lang Syne, in Conroy the Tailor, and in The Millionaire. Mr. Sully will open in Kingston, near which his Ulster County farm is situated. His manager is F. H. Wakefield, formerly connected with the Detroit *Journal*, and business manager of Margaret Mather during her last two seasons.

Rose Coghlan will appear as Stephanie in Forget-Me-Not at the West End Amusement Hall, Long Branch, on Friday evening, for the benefit of the *Herald's* free ice fund.

Walter Lottus has engaged as business manager of 8 Bells, which will open at Norwich, Conn., on Aug. 28. Mr. Lottus says the Brothers Byrne have spent over $15,000 for new scenery, appliances and printing, and that they have a new last act in which they will present a great novelty.

Rehearsals of The Limited Mail began at Columbus, Ohio, on Saturday, and the season will open at Detroit on Aug. 13. Rehearsals of Elmer E. Vance's new production will begin on Aug. 14, and the play will have its first trial at Columbus on Aug. 28.

A theatrical manager named Baumann has failed in Berlin. He planned last Winter to bring a German light opera company to the United States to tour the country after a Chicago engagement this Summer. Baumann engaged singers, bought costumes, had scenery painted, and after his money and credit were exhausted decided to play in Berlin to secure funds. He produced a Bohemian operetta with some success, but could not liquidate and pay and so became a bankrupt.

The Lion's Mouth, Henry Guy Carleton's play in which Frederick Warde and Louis James will reopen their joint starring tour at the Star Theatre on Sept. 11, is laid in Venice in the sixteenth century. Its plot has to do with an usurping doge, a malignant inquisitor, formerly chief of the Benedetti, and the action of Paul d'Novarro, the rightful doge, to save Venice from the usurper. Paul is known as Rinaldo, and falls in love with and secretly marries Linora, the usurper's daughter, who, to save her husband from the exposure of this secret by Angelo, places Paul's name in the Lion's Mouth, a receptacle of stone, for public denunciation. Paul at the same time denounces Angelo as the chief of the Benedetti, and the people revolt and proclaim Paul doge. Mr. Warde will personate Paul, and Mr. James will be the Angelo. Mr. Warde will handsomely mount the play.

When David H. Wheeler arrived in town the other day on the Empire express from Buffalo and a crowd of newsboys and other gamins flew after him shouting—"There goes McFee of Dublin." David communed with nature a moment and wondered whether it was Robert Mack, of Charles T. Ellis' staff, or Eugene Wellington, of Ben Bleyer's forces, who had put the boys "on."

The Eldorado company last Monday discharged the forty men and women that had comprised the chorus in the spectacle The Destruction of Jerusalem. The discharged performers complain that they were engaged for the Summer season, and they will individually sue for their salaries. The amusement company contend that the chorus was hired for a season "ending not later than Oct. 1, 1893," that the company had the right to declare when the season should end, that the discharge of the chorus was in accordance with that right, and that the succeeding season is a supplemental one.

Lyceum.—Captain Lettarblair.

Mr. Sothern began his seventh annual engagement at the Lyceum Theatre last night. A large and friendly audience enjoyed and applauded his acting as the charming Irish Captain, and followed the performance of Miss Merington's bright comedy with great interest.

Mr. Sothern's performance of Lettarblair has mellowed and improved after a season, and it now possesses many qualities that were lacking when it was seen here originally. It is not a remarkable piece of work nor one that is likely to add materially to the young actor's fame, although it has found a ready acceptance at the hands of playgoers in many cities.

There are two new-comers in Mr. Sothern's company—Grace Kimball, who succeeds Virginia Harned as leading lady, and Frederic Conger, who replaces Lawrence Clarke.

Time has not softened the well-known mannerisms of C. P. Flockton, but his Dean Ambrose is certainly an admirable character sketch. Morton Selten was made up to look like a spurious stage edition of the Prince of Wales, and as Francis Merivale he succeeded in getting himself thoroughly disliked by the audience, the heroine and all concerned, which is a compliment to his delineation of a villainous character.

Charles Harbury and Rowland Buckstone were both seen to advantage in their respective parts of Mr. Seton and Jorkins. Frederic Conger played the part of Percival Pinkney with appropriate juvenility.

Grace Kimball appeared here for the first time as Fanny Hadden. She is slim, comely, and graceful, and in the main she met the requirements of the character. There are occasional intonations in her reading that border on affectation, but for that matter the average *fin-de-siecle* society girl is apt to be a trifle affected. Rebecca Warren acted the part of Polly Messiter with commendable sprightliness, and Kate Pattison Selten gave a praiseworthy character sketch of Hyacinth Messiter.

Captain Lettarblair will be played until the 28th inst., when Mr. Sothern will appear for the first time in Sheridan, or the Maid of Bath.

At Other Houses.

The company at Tony Pastor's this week is a remarkably varied one, and the performance is entertaining. Nellie L'Estrange has made a decided hit, and increases her popularity with every appearance. Cyrene, the dancer, has returned from her London success, and Imro Fox, the clever comic conjuror, greets old friends and makes new ones. The others of the company are O'Brien and Carroll, the parody singers, Allen and West, musical comedians, the Musical Dale, Barber, the bicycle expert, the Ventinis, the hat spinners and specialists, and Prof. Charles Osten, in his act called "Fantasia Brilliant."

The roof garden of the American continues to be as popular as ever. Maggie Cline closed there on Saturday to take a few weeks' rest. John Kernell also closed his engagement last week to prepare for his starring tour. Georgie Parker, a clever serio-comic singer, is among the newcomers. Ross and Fenton and the Japanese broadsword performers are also features of this week's bill. The Prodigal Daughter continues to attract large audiences to the theatre.

The star at Koster and Bial's is still the boxing kangaroo. Operetta and vaudeville, though perhaps minor to the average patron, continue there, however, and Senorita Tortajada is promised as a novelty next week.

Last night souvenirs were distributed to the audience at the Broadway. Panjandrum runs along smoothly.

PATENT APPLIED FOR.

Patent Applied For is the long withheld title of Elmer E. Vance's new play, which will be given its first production in Columbus, O., at the Grand Opera House, on Aug. 28, this date being just three years to a day from the first production of Mr. Vance's great success, The Limited Mail.

On account of many imitations of his first play, Mr. Vance considered it advisable to keep the title of his new venture a secret until the present time. This has not only aroused great curiosity in local circles but in the whole dramatic field, it being well understood that a new play by the ingenious author of The Limited Mail—an outsider who jumped into the theatrical business, started the railroad drama craze, and made a name and a fortune—should be capable of something even more startling after three years of practical stage experience and hard labor.

HOUSE WITH GREEN BLINDS.

Harry St Ormond, manager of Scott Marble's new melodrama, House With Green Blinds, of which Daniel Shelby is acting manager, announces that the first performance will be given at the Walnut Street Theatre, Philadelphia, on Sept. 4. The engagement will be for two weeks. The cast is excellent, embracing such actors as P. Aug. Anderson, Edgar Norton, W. J. Lonergan, Edward Ames, Mabel Frances, Edeen Moretta, Julia Aiken, Kitty Chase and others.

Ross' Hoboken Theatre has August 28, 29, 30, 31 and September 2 open for the very best attraction only.*,*

LOUIS ALDRICH'S NOVEL PLAN

To Secure an Adequate Income For the Actors' Fund Work.

It seems that at last an excellent plan for a permanent and adequate revenue for the Actors' Fund has been evolved. The project was conceived by Louis Aldrich, whose unselfish and continuous services and suggestions have been invaluable to that charity.

"Ever since Mr. Palmer's departure for Europe," said Mr. Aldrich to a MIRROR representative yesterday, "I have been trying to devise some method by which the Actors' Fund may be sustained in its great work without bearing too hard upon those who have thus far aided it willingly, and without whose assistance it never could have accomplished those things that have so distinguished it as one of the noblest of charities. Don't misunderstand me. I do not mean that the vast majority of the profession are not willing to assist the Fund. As far as my experience goes, the entire profession is proud of it and willing to further its work, but because of a lack of system—and heretofore system in the matter has been difficult to organize—many that would gladly have aided the Fund have been unable to do so. As a result, it has been supported, aside from the Fair that yielded so handsomely, by a comparatively small number.

"The plan of holding annual benefits distinctively for the Fund have never yielded the results that were expected. A very few managers have notably aided the Fund by this means, but for many and perhaps good reasons no system of this kind can be depended upon. The manager of a theatre remote from New York, for instance, who may have the kindest heart and the best intention towards the Fund, may know so little of the needs and workings of the charity that he does not think it a matter of enough importance to interest him and take from the time he devotes to his own business. And while the actors and actresses who are on the road most of the time may appreciate the need of action on their part, as individuals, in behalf of the Fund, they cannot be expected to give thought to it in the hurry of their work.

"Thus, while all may be willing to help, there arises that fatal fact that opportunity is not presented at the proper time, or concerted action is impossible when it is desirable. The manager of a traveling company, too, may object to giving a benefit when the manager of the theatre may be willing to do so, and *vice versa*. And then the objection is frequently raised—and with reason—that the business for a week is injuriously affected by the benefit. And so on it goes to a multiplicity of causes that have worked injury to the benefit plan.

"The project that I have evolved, however, will not interfere with the giving of benefits absolutely for the Actors' Fund, as they have heretofore been given, if managers and companies hereafter may desire to. But it will make such benefits unnecessary, and it will equalize the efforts of the profession, without being onerous upon any part of the profession, and thus will relieve those who have practically been carrying on the work alone.

"What about the ten-cent tax on complimentary tickets now in partial operation? It will not interfere with that, if it is desired to continue such a tax. But it will also make that tax unnecessary. And, by the way, there are indications that the ten-cent tax can never become a general one or a reliable source of revenue to the Fund, because while some of our best managers enforce it willingly, other good managers decline to recognize it, for reasons no doubt deemed good by themselves. For instance, one manager says: 'I will do anything within reason to help the Fund, but surely you can't ask me to sell one ticket to my theatre for $1.50 and another ticket, giving the same privilege, for ten cents.' It is a principle that I don't wish to encourage.' Another manager says: 'I am a friend of the Fund, and am willing to aid it, but really this ten-cent tax interferes with my business. I don't care to disclose the number of passes I give.' And so on, the objections multiply."

"Now," continued Mr. Aldrich, with that enthusiastic air of conviction that with him is so characteristic and so forcible, "I propose a plan that will obviate all these objections; a plan which, if adopted, will sustain the Fund handsomely, and one that it seems to me every member of the profession should further.

"You know that hundreds of benefits are held throughout the country for a great variety of objects annually. At a modest estimate, these benefits realize a total sum of not less than $300,000 a year. Maybe almost half a million dollars. I would have a percentage from all such benefits paid directly to the Actors' Fund."

"But how would you effect this, Mr. Aldrich?"

"A moment, and I will tell you. I would have the members of the profession pledge themselves, individually, not to take part in any benefit unless, for instance, twenty-five per cent. of the receipts should be devoted to the Actors' Fund. We will say twenty-five per cent.—whatever the percentage be, it should be uniform and unvarying, and should be understood as inevitable."

"But how are you going to secure pledges from actors and actresses?"

"In a very simple—and, I believe, a very thorough—way, although, of course, there will be many in minor employés in theatres throughout the country—but who are still of the profession—who may not at first be reached. All such we hope eventually to include, and, by the way, any one who has ever appeared at or worked behind the scenes for a benefit and who reads this or hears of the project is invited to send his or her address to the Actors' Fund for the purpose. But to return. We shall at once send out from the Fund offices the following blank pledge:

"I, ——, hereby agree that I will not hereafter give my services, free of charge, for any benefit or entertainment in aid of any club, lodge, society, person or charity whatsoever (except in case of a great national calamity or a local disaster) unless the recipient or beneficiary of such benefit shall first agree, or those who organize such benefit shall, on behalf of the recipient or beneficiary, agree to turn over ——per cent. [say twenty-five per cent. or such percentage as may be agreed upon to be uniformly exacted] of the profits of such entertainment to the treasurer of the Actors' Fund of America. The remaining seventy-five per cent. of the profits to be retained for the purpose or purposes for which I may give my services otherwise free of charge.

[Signed.] ——."

"This pledge," continued Mr. Aldrich, "we purpose to send out in duplicate, with prepaid postage, so that the actor or actress to whom it comes may sign both copies, retain one, and with the simple trouble of mailing send the other to the offices of the Actors' Fund, where they will be filed alphabetically, and listed."

"Have you any reason to think, Mr. Aldrich, that any considerable number of the profession will decline to sign such a pledge?"

"I don't see why any member of the profession should decline to sign it. As benefits go nowadays—and they are increasing in number from season to season—many actors and actresses are dragooned into appearing when they would prefer not to appear. In some cases, influences that a manager, or members of companies, do not feel like antagonizing are brought to bear upon them, and they appear against their feeling or contrary to their judgment. Under the proposed system of pledging, members of the profession, even in the extreme cases where they appear against inclination, would have this feeling that they are forced into action offset by the consciousness that in performing they are aiding their own great charity, the Actors' Fund, under whose beneficent administration they may some day come for help. And in cases where their volunteering to perform for a benefit is volunteering in fact—where their hearts are in it—they will have a double incentive."

"But the beneficiaries themselves—do you think they will object?"

"Not if they are deserving of assistance. Those who ask charity should be—and no doubt will be—willing to do charity, and when the system becomes once established and understood, it ought in every way to improve benefits. Those who patronize them will know that they are contributing to two worthy objects instead of one, and those who have the benefits in hand will work enough harder, with the percentage that they must surrender to the Fund in view, to make the receipts or profits enough larger to easily afford this division. Can you conceive of any reason why this plan should not succeed in every way, and render unnecessary the imperfect methods of recruiting the Actors' Fund now employed?"

THE MIRROR representative saw no reason, and said so. It seems to be an admirable plan.

THE ROONEY COMPANY.

One of the largest and most complete farce comedy companies that will take the road this season will be the Pat Rooney company, presenting the musical comedy, Lord Rooney. This company will include all of the Rooneys—Katie, Josie, Mattie, young Pat, Jr., and some twenty-five recognized singing comedians and comediennes. This attraction has been booked in all of the leading cities throughout the country. It will begin its tour on Aug. 28. Many novelties have been introduced in the play, notable among them being an importation.

The company will be under the direction of Chauncey Pulsifer, who has bought outright the sole control of Lord Rooney. Harry F. Seymour will have charge of the business department.

Kate Purssell in her newly constructed equestrian drama, Queen of the Plains, also will take the road on Aug. 28, under Mr. Pulsifer's management. Her season will open in Boston, after which she will play Philadelphia, Baltimore, Washington, Pittsburg, Cincinnati, and Chicago. Her tour will embrace the Pacific Coast, returning by the Southern route through Texas and New Orleans. The Purssell company will be equipped with new effects for the play, and will carry two horses—"Salvator" and "Hero"—which are to be introduced in what Mr. Pulsifer describes as one of the most startling effects ever witnessed on the stage. The company has been carefully selected.

THE MAN ABOUT TOWN.

W. H. Chisholm, manager of The Man About Town, returned to the city last week from Marmora, Ont., where he spent a fortnight.

Mr. Chisholm and his father are both heavily interested at Marmora, where they own six thousand acres of valuable property. On this land is situated a quarry from which the only lithographing stones in this country are taken. Hitherto stones for lithographing purposes have all come from Bavaria. They are very costly. The stone quarried at Marmora is of the finest blue variety, and there is enough of it on the Chisholms' property to supply the whole world for one hundred years to come. It is better and much cheaper than the imported article.

Mr. Chisholm's property also contains a gold mine. It has been sunk to a depth of one hundred and eighty feet, and the quartz yields $400 to the ton. A large crusher, with a capacity of two hundred tons a day, is now being put up.

Preparations for the tour of The Man About Town are nearly finished. The play will go out with a splendid assortment of fine lithographic printing, made from the Marmora stone. The best work that the Gillin and Springer companies can produce has been ordered. The equipment will be all that good judgment and ample means can achieve.

The piece will be interpreted by a carefully selected company, headed by Dorothy Jaffron, a beautiful and accomplished actress, assisted by Will Mandeville and Tim Cronin. Others in the cast will be C. Jay Williams, Dickie Martinez, Robert J. Ward, Jack Horton, F. B. Howard, Nellie Page, Josie Ditt, Fannie Engle, John Tonery, Marie Louise Day, Lottie Hyde and Lillias Armstrong. The scenery has been painted by James Adrian, and the music has been composed by H. W. Nelson.

W. H. Chisholm is the manager and sole owner of the attraction. Cud Given will be the business manager in advance. The season will open on Sept. 4 at the Lyceum Theatre in Buffalo.

MIRROR CALLERS.

Among those that called at the MIRROR office the past week were: Robert L. Cutting, Jr., Marshall P. Wilder, W. A. Brady, W. H. Chisholm, May Robson, Mabel Eaton, Una DeMoire, Katherine E. Kendall, Clifford Leigh, Francis King, William Park, W. B. Royston, Edith Lemmert, Margaret Devereaux, W. H. Elwood, Lillian Melbourne, W. S. Belknap, Hallen Mostyn, Ross O'Neal, Irene Leslie, Edwin Tanner, F. A. Brown, Frank Lea Short, Frank Opperman, Charles Follansbee, J. A. Reed, Cecil Van Doren, little Irene Franklin, Marguerite Franklin, Maclyn Arbuckle, Ben Johnson, George Wotherspoon, Frank Lander, Mary Timberman, John E. Kellerd, Grace Atwell, Marie D. Shotwell, Emile Votte, E. D. Shaw, Ed. Goodman, Howard Gould, Francklyn Hurleigh, Minnie Fuller, Murry Woods, Fitzgerald Murphy, Madeline Bouton, J. J. Levy, Lucille La Verne, W. R. Hatch, H. D. Blakemore, Sydney de Gray, Mary Davis, Homer Granville, E. B. Adams, Lawrence Marston, Lansing Rowan, Norman D. Conniers, J. Aldrich Libbey, Willie Collier, Agnes Burroughs-Arring, Bettina Gerard, John Maguire, and Louis Aldrich.

MANSFIELD AT HERRMANN'S.

It was definitely settled yesterday (Monday) that Richard Mansfield would play an engagement of four weeks, beginning Monday, Oct. 9, at Herrmann's Theatre. Mr Mansfield will play his repertoire.

MATTERS OF FACT.

W. H. Post, who last season was highly successful in character parts with Charles L. Davis in Alvin Joslin, has been re-engaged for next season with the same organization, after which he will star in a comedy-drama of his own entitled, Brother and Sister.

Gus Pixley will go out this season with Vernona Jarbeau. He is one of the careful, conscientious workers, always has an engagement, and is a favorite with what er attraction he is connected with.

Harry Sweatnam, who has successfully piloted Dockstader's Minstrels, Al. Devil's Auction, and Kiralfy's attractions during the past seven years, is at liberty for advance work or first-class attraction. His careful work in advance is to be commended.

Kathrine Clemmons, in another column, notifies managers who have booked A Lady of Venice that she will not be responsible for contracts signed by John W. Hamilton, and that managers wishing to keep dates with her should at once send duplicate contracts, to be signed by her, to the Hoffman House, New York.

Joseph J. Levy, who for the past ten years has been widely and favorably known as the business manager of Edwin Booth and Lawrence Barrett, is in town and disengaged. Previously to his connection with Booth and Barrett, Mr. Levy was identified with the management of several of the most prominent opera houses and theatres in Michigan, Ohio and Canada, and his vast experience and honorable record would make him a most valuable acquisition to any reliable traveling organization, or to any one in need of a manager of first-class ability.

E. D. Shaw, the able advance agent of Effie Ellsler for two seasons, is at liberty. He can be addressed care this office.

Jean Dawson, who received very flattering notices from the press the past season, has signed to play the ingénue role of Sylvia in Superba the coming season.

Louise Allen Collier, who was connected with Dr. Bill, in which she scored an immense success, will support her husband, William Collier, this season in Hoss and Hoss.

Richard Ridgely, who has played Gaston in Camille, and Tom McDow in All the Comforts of Home, may be engaged for next season to play comedy or English character parts.

Branch O'Brien, who has done extremely clever advance work for Margaret Mather, The Still Alarm, and other prominent attractions, has not yet signed for the coming season. He may be addressed at 62 West Twenty eighth Street.

A. W. Gregory, stage manager for Daniel Frohman's road company for the past seven seasons, may be engaged.

In another column A. Y. Pearson and Henry Lee give notice of their dissolution of partnership in Lee's Sterio-Dramatica Series, which was ended by mutual consent on July 31.

Any actress desiring to purchase a handsome modern wardrobe at a great bargain for cash is referred to the advertisement in our business columns.

Harry Thomson, the comedian, is at liberty for the coming season. His address is 151 Harman Street, Brooklyn, E. D.

Mr. and Mrs. W. A. Whitecar will again be members of The White Squadron company. Both are excellent actors in their respective lines.

Mixed Pickles, which J. B. Polk produced several seasons ago with marked success, may be secured on royalty or outright from the author, T. H. Sayre, 814 Sixth Avenue, New York. The cast requires but eight people.

J. M. Howard, agent or treasurer, may be engaged by addressing him in care of this office.

John P. Smith, the veteran manager of Uncle Tom's Cabin fame, announces his unusually strong production of Harriet Beecher Stowe's famous drama. His company and scenic and other effects are the finest ever carried by any company presenting this play. Managers having open time may address Mr. Smith in care of Taylor's Exchange.

The week of Sept. 11 is open at the Jersey City Academy of Music to a first-class attraction. Apply to Frank E. Henderson, P. O. Box 90, Long Branch, N. J.

Henry Hallam, the well-known tenor, is at liberty for opera or comic opera engagements. He may be addressed at the Columbia Theatre, Chicago.

Mabel Paige, the child actress, will resume starring shortly. M. A. Moseley, who will again be at the managerial helm, predicts a more successful season for his little star than the last, which was all that could be desired.

An entire company, including leading woman, soubrette, comedian and leading man, are wanted by J. W. Randolph, 140 Lawrence Street, Brooklyn, to give two performances daily. Applicants are requested to state lowest salary and enclose programme and photograph.

The Mapleson-Whitney Opera company is in search of chorus people for its next season's production of The Fencing Master. Applicants should call at the Lyceum Opera House, Thirty-fourth Street, near Third Avenue, at once.

Frank A. Connor has signed for leading juveniles with Carroll Johnson in The Irish Statesman.

THE USHER.

The *Dramatic News* suspended publication last week. A trustee, appointed by the creditors, had been in charge of the concern for a couple of months previously.

The dissolution of the paper occasioned little surprise and less regret. Its pecuniary embarrassments were a matter of gossip as long ago as last May.

Although the paper existed altogether about seventeen years, its career was chequered in more ways than one.

During the greater portion of its existence the *Dramatic News* was a reproach to the American dramatic profession. It was inimical to the best interests of the stage and stage people. It drew its support in a large measure from the class that tears abuse. Many estimable persons fear abuse. But they and all other decent men and women long ago relegated the *Dramatic News* to the limbo of the mendacious, the sordid, and the obscene.

The death of this paper removes an offense to healthy nostrils and a long-standing disgrace to the theatrical guild of this country.

Philadelphia is twice blessed with Labor Days. Through neglect to repeal the old law the holiday of the horny-handed sons of toil in that city falls both on Sept. 2 and Sept. 4. Who accuses the Quaker City of lack of enterprise now?

Regarding a paragraph in this department last week, I have received the following letter from Mr. Willard:

DEAR SIR —You entirely mistake my attitude towards the Actors' Fund of America. If you will take the trouble to inquire you will find that I have ever been ready to assist that institution with my services and my money. I am sorry not to be in accord with THE DRAMATIC MIRROR in regard to the taxing of autographs; perhaps some scheme of subscription from within the ranks of our own profession may be proposed later on, and in such a scheme I, although a foreigner, shall be delighted, as heretofore, to join.

Yours faithfully, EDW. S. WILLARD.

CHICAGO, Aug. 3.

I am glad to learn that Mr. Willard is in hearty sympathy with the Actors' Fund and its objects. While I do not share his objection to taxing autographs for the Fund's benefit I can readily perceive that the plan would be of little value since the revenues possible from such a source could not be either steady or large.

The point I desired—and still desire—to emphasize is that any practical suggestion to aid the Fund should be encouraged and that even mistaken zeal is better than indifference.

It will interest Mr. Willard to know that the Fund has almost an international scope. Its benefits are not restricted to American actors; hundreds of Englishmen have been helped since it was founded.

Mr. Willard, who has won an eminent and honorable position on our stage, can do much for the Fund and, as I said before, I am heartily glad to find that he is one of its friends.

In this connection, the new plan of campaign suggested by acting-president Louis Aldrich, which is explained in an interview with that gentleman published in another part of this issue, demands the serious thought and attention of every member of the profession.

The Fund can rely no longer upon benefits to meet its pecuniary requirements. That has been demonstrated beyond question. It is easier to enlist interest in a benefit for any other object under the sun than for the profession's great charitable institution.

Mr. Aldrich proposes that actors and all others connected with the theatre shall be asked to agree not to play for any benefit for any cause or any object whatsoever unless a certain portion of the net receipts—twenty-five per cent., for instance—be given to the Actors' Fund.

That is a perfectly fair and a perfectly simple proposition, and it seems to me that there can be no obstacle to its success except the proverbial apathy of the profession at large. That apathy, I think, is not so universal as we are often led to believe. When the sentiment and the heart of the profession are appealed to by a worthy object I have never known the response to fail.

I can think of no valid objection to Mr. Aldrich's plan. On the contrary it seems to me to commend itself from every point of view. It involves no expense and no trouble to the individual. It does not cut off any present source of revenue. It gives every actor who plays for any benefit the happy consciousness that he is conserving the too often neglected adage that charity begins at home. It furnishes a reason and a justification for some testimonial performances that hitherto have had neither to recommend them.

I did not learn of Mr. Aldrich's happy inspiration until yesterday, and I have been unable to give it much consideration; but at first glance everything appears to be wholly in its favor.

There is no reason—should the plan be adopted by the Fund and ratified by the profession—why the institution should not receive from $50,000 to $75,000 a year from a twenty-five per cent. interest in all theatrical benefits.

The St. Paul *Globe* says of The Shattered Idol, recently produced in that city: "The play is absolutely new. The author, Clyde Fitch, is one of the best known playwrights of the country, and this is one of the newest and latest productions from his pen. It has never been written in story."

The foregoing assertions are amazing, when it is remembered that The Shattered Idol is a dramatization of Balzac's famous novel, "Père Goriot." The *Globe* man ought to wipe his spectacles.

It is a sign of the times, and not a good sign either, that playwrights, managers, and newspapers are often indifferent to the dictates of literary honesty.

Not only does this species of unscrupulousness wrong the authors whose productions are ransacked by playwrights that must needs borrow the crutches on which they walk, but it works injustice to every dramatist who produces original work only.

PROFESSIONAL DOINGS.

Vernon Somers Jr. has signed with Master and Man.

Clementine Vaughn, the character actress, and Charles E. Mills, the scene painter, were married on Thursday of last week.

W. F. Rochester has signed for the leading comedy roles with the Solomon Opera company.

Pauline Markham is recovering from the effects of her accident at Louisville, but she will not be sufficiently well to accept an engagement before October.

De Lange and Rising are living in a cottage near Fort Lee. They will be seen again the coming season in Tangled Up.

Esther Lyons has signed for the leading part in Paul Kauvar.

Laura Alberta, who has been seriously ill, has fully recovered. She returned to the city on Saturday, and is open for an engagement. Miss Alberta was in the Polyclinic Hospital, Philadelphia, for six months, and for a long time was not expected to recover; but she is home again, and says that she feels that she can act better than ever.

S. W. Brady arrived in town from Toledo last Wednesday and his many acquaintances are making his visit thoroughly pleasant. Mr. Brady has his headquarters at 42 West Thirtieth Street. Together with his partner, Sidney R. Ellis, he is enthusiastic over the outlook for Darkest Russia.

John Maguire, of Butte, during his stay has made some excellent bookings for Butte, Montana. He will open his season on Sept. 18 with a three nights' engagement of Rosina Vokes. Mr. Maguire will remain in New York during the present week. He is daily at Klaw and Erlanger's.

John T. Sullivan, E. J. Hanley, R. A. Roberts, Edwin James, R. D. Guisse, Helen Bancroft and Ida Vernon will support Rose Coghlan in her performance of Stephanie, in Forget-Me-Not, at Long Branch, on Aug. 21, and Luke Martin will manage the stage.

A ball game will be played to-day (Tuesday) by nines respectively representing the Buffalo newspapers and the Murray and David Opera company, which is playing a Summer engagement in that city. The proceeds will be devoted to a local fresh-air fund.

A strong card the coming season will be Lydia Yeamans-Titus, who will be supported by Henry Edwards, the eminent baritone, and Frederick J. Titus, the accomplished musician, and a fine array of talented performers in the romantic musical comedy, Ups and Downs. The play is a story of real life, and apart from its musical features, is said to possess a very interesting plot and other features that appeal to the refined and intelligent classes. The season will open on Aug. 24 at Atlantic City.

Alvah Herman has been engaged by Sidney R. Ellis as treasurer for Darkest Russia. Mr. Herman for the last three years was connected with the People's Theatre in Toledo, and he is in every way energetic and thoroughly competent.

Wagenhals and Kemper's stock company closed a season of nine weeks at Binghamton, N. Y., on Aug. 3, with a performance of As You Like It in Ross Park, to an audience of over 800. The costumes were furnished by Eaves, and forty-five took part in the performance. The company was organized for six weeks, but its success led to an extension of the time. They will return to Binghamton next Summer, with most of this year's membership. If Mr. Wagenhals can find a suitable play for Mr. Kemper, he will put that actor on the road during the coming season as a star.

E. J. Henley has returned to town after a two weeks' visit to Pleasure Bay, where he was the guest of Thomas G. Patten. Mr. Henley will be a member of Palmer's stock company.

Hanlon's Fantasma will open season at Detroit on Sept. 4. Sam Fletcher, as usual, will go in advance.

Patrice has signed with John T. Kelly's McFee of Dublin company.

John T. Kelly has a wonderful dog, and since its arrival in town it has been the subject of much comment on the Rialto.

The St. Paul papers highly praise George Fawcett for his work in A Shattered Idol.

W. J. Ferguson will make his first appearance since he left Richard Mansfield in Fanny, in which he will take the part of a genteel Irishman.

Augustin Neuville writes that he has great expectations of his new play, for which he will carry all the scenery.

Mabel Eaton has returned to this city. Miss Eaton appeared as Rosalind in an open-air performance of As You Like It at Ross Park, Binghamton, with the Wagenhals and Kemper company, last week, with marked success.

Mabel Bouton has signed for soubrette roles with Oliver Byron, and will this season make her first venture on the stage. She is a sister of Madeline Bouton, formerly with Stuart Robson, and with her has just returned from a visit to Hattie Russell at Long Branch.

All the dresses for Diplomacy are being made by the Woman's Professional League.

Stella May, the sixteen-year-old daughter of a California actress now living in this city, is said to be a real wonder in all kinds of dancing, including the acrobatic. Her recent performances at Proctor's Theatre did not include all her specialties.

Harry Corson Clarke has abandoned his plan to appear next season in a repertoire of comedies, owing to his inability to secure desirable time, and will undertake it next Spring. He has been engaged to play his old part in The Still Alarm, and appeared at the opening of that play in the Bowdoin Square Theatre, Boston, last Saturday night.

Edward X. Hoyt, who has been for several seasons with Louis James and Frederick Warde, and was last season with Charles Hanford, has signed for the coming season with Lewis Morrison.

Ben Tuthill has signed to pilot the Maplesom-Whitney Opera company.

Lola Yberri, last season with Tuxedo, has returned from St. Louis, where she has been dancing at Uhrig's Cave. She will be a feature of Leavitt's Spider and Fly next season.

Carl Martens and wife (*nee* Maxwell) are summering at Lake Minnetonka, Minn., where Mr. Martens is putting the finishing touches to Navajoe, a romantic comic opera, the libretto of which is by Charles Baswitz. It is to be produced this season by J. H. Shunk, of Chicago.

Alexander Herrmann moved before Justice O'Brien in the Supreme Court last Friday to open the default upon which Dan Collyer had obtained judgment for about $3,900 against him for breach of contract. Counsel for Collyer argued that Herrmann should not have the default opened, as he had taken that course some months ago on condition that the case be at once tried, but had not taken advantage of that action. Further argument in the case will be made.

A concert was given at the Plaza Hotel, Asbury Park, last Friday evening, for the benefit of the *Herald* free ice fund. Helen Blythe arranged the entertainment, which netted about $150, and A. R. Walsh, Bessie Cleveland, Mrs. A. R. Martin, Miss Hammond, Adele Ritchie, Queenie Vassar, Lillie Walsh, Anna Boric Babcock, C. E. Bulkley, and Clara Robitschere took part. Proprietor Bly, of the Plaza, entertained the performers.

The Board of Directors of the National Conservatory of Music of America, at 126-128 East Seventeenth Street, New York, have issued a circular in relation to the annual entrance examinations in September. To all persons without means, having remarkable talent and showing aptitude for receiving instruction, tuition is given gratis. The nominal fees demanded from others are expended in furthering the usefulness of the institution. It is the desire of the Board to gather from all parts of the United States pupils whose after-labors will advance the cause of music in their native land. The Conservatory was founded and is maintained with no other purpose by the liberal contributions of a few patrons.

H. G. Hunt, of St. Catharines, Ont., has leased the Hodge Opera House at Lockport.

Grant Parish will sail for Europe on Sept. 21, on the *State of California*, landing in Scotland. After a visit to London he will go to Paris, thence to Rome, and will make a tour along the Mediterranean. He will return to New York about Christmas to assume management of an important theatrical venture. This will be Mr. Parish's third trip abroad. He says the advance orders for his forthcoming book are large.

The ex-Confederate Association, of Kansas City, Mo., are discussing a plan to take Dan Emmett to the Confederate Home at Higginsville, moved thereto by the fact that he wrote "Dixie," and on the understanding that he is in need. Mr. Emmett, as MIRROR readers know, is being well taken care of by the Actors' Fund.

Bessie Bonehill, happy and in good health, arrived in New York on the *New York* on Saturday, accompanied by her husband, William R. Seeley, her two sons, Jack, aged twelve years, and Willie, aged two, Signor Borrelli and Minnie Thurgate. Miss Bonehill will open her special engagement at Tony Pastor's next Monday evening. She will appear in her nautical farce-comedy, Playmates, in Lexington, Ky., on Sept. 1, under management of J. J. Rosenthal, who has booked forty weeks for her.

Charles C. Sully will go with Anderson's Two Old Cronies.

Joseph Holland has been passing most of the Summer as the guest of Joseph Jefferson at Buzzard's Bay.

Lady Windermere's Fan will open its season with an entirely new cast on Oct. 2.

A pup belonging to the pack of hounds that appears in The Prodigal Daughter was stolen from the stables on the corner of Forty-second Street and Seventh Avenue, where the live stock of that play is quartered, last Thursday.

Clarence Handysides has been engaged to support Kathrine Clemmons in A Lady of Venice.

Tom Maguire is expected to return to this city this week, after a pleasure jaunt around Summer resorts.

Frank W. Sanger is president, Dr. Cyrus Edson vice-president, and Myron H. Oppenheim secretary of the Rapid Safety Filter company, of new York, a new corporation which manufactures and leases a new form of filter for potable water.

The sale of seats for Liberty Hall, which is now in rehearsal, will begin at the Empire Theatre next week.

The Other Man, the French farce-comedy that is to be played by Charles Frohman's comedians at the Garden Theatre on Sept. 4, began rehearsals yesterday.

Last Saturday George W. Lederer entertained a company at his Summer home at Larchmont in honor of his wife's birthday. The guests were Mr. and Mrs. Mark Smith, Mr. and Mrs. Kirk LaShelle, Mr. and Mrs. W. A. McConnell, Mr. and Mrs. Thomas Q. Seabrooke, Harry L. Hamlin and Arthur F. Clark.

The regular season at Harrigan's Theatre, says Manager Mart Hanley, will begin on Aug. 28, when Dan's Tribulations will be revived. Edward Harrigan's new local play will not be produced until Oct. 2. Mr. Harrigan is now putting the finishing touches on the new piece, which has not yet been named. Mr. Harrigan will return from Spring Lake on Aug. 15 to direct rehearsals of Dan's Tribulations.

John W. Palmon, last season with Walter Sanford's A Flag of Truce and Power of Gold, has been re-engaged as acting manager of the latter company. Cryptic Palmon, who has been connected with the Girard Avenue Theatre Stock company, Philadelphia, for two seasons as comedian and stage manager, has been engaged by Manager Pearson for The Land of the Midnight Sun.

Manager Thomas has engaged Reba May Carlton to play Taggs in The County Fair.

Harry M. Pitt the well-known actor, with his son, William Harrison Pitt, and Melville E. Shorey, Jr., started in a dory for a day's fishing the other day from Beachmont. In the afternoon, when they were off Ocean Pier, they saw in the direction of the Point of Pines what appeared to be smoke from a grass fire, but it turned out to be flying sand, foretelling a squall. The party hastened to make for shore, but soon the storm was upon them. The boat was capsized. After exhausting effort, all three managed to get astride of the overturned vessel, which was carried upon the rocks at Grover's Bluff. Here the shipwrecked crew drew the dory on the beach and found shelter in a shed. They were frightened, and with good cause, at the narrowness of their escape.

M. H. Shotwell, a comedian, his wife and a son, aged four years, with Mamie Pastoral, narrowly escaped drowning at Branchport one day last week. They had been out crabbing, and on their return, were precipitated into the water by the upsetting of the boat as they were about to go ashore. They were rescued by persons who saw the mishap.

Archie Ellis will manage Hyde and Behman's New Park Theatre, and anticipates a good season.

Ralph E. Cummings, who for three years was stage manager with and for Dion Boucicault, will stage The Irish Corporal, which will open the Chestnut Street Theatre, Philadelphia. He will also play one of the principal parts during the Philadelphia engagement. Richard Farren, a Philadelphia scenic artist, is painting the scenery for this play, in which Ollie Berkeley, seemingly but a short time ago noted as a child actress, will be the sweetheart of a Northern officer. From a personality fitted to Little Lord Fauntleroy, Miss Berkeley has reached woman's estate.

Gertie Liddy has been engaged to originate the soubrette role in A. Y. Pearson's new play, The District Fair. It is promised that her singing and dancing specialty will be novel.

Forest Robinson and Mabel Bert were married on July 28 in Minneapolis. Miss Bert has been leading woman of various San Francisco theatres, and Mr. Robinson was last season leading man in The Lost Paradise, in which both will now appear.

The Auditorium, W. J. Gilmore's new house in Philadelphia, will open Aug. 12 with a vaudeville company. It is on the site of the Central Theatre, which was destroyed by fire, and is said to be one of the prettiest houses in the United States.

Mark Thall, manager for William A. Brady, will go to Boston next week to superintend the opening of Old Glory at the Bowdoin Square Theatre on Aug. 21.

Manager Frank Howe, Jr., of the Walnut Street and the Park theatres, Philadelphia, was in town for a moment on Saturday, brown as a berry. He will open the Walnut Street Theatre on Sept. 4 with Scott Marble's new play, The House with the Green Blinds. The Park Theatre will be opened on Sept. 25 with Glen Macdonough and Reginald DeKoven's new opera, The Algerian, performed by the J. M. Hill Opera Comique company and Marie Tempest. Mr. Howe says the list of attractions at these houses would be much better than formerly.

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IN OTHER CITIES.

WASHINGTON, D. C.

During the week of July 31-5 only one playhouse in this city was open, that being the National, with Forbidden Fruit as the bill, capably presented by the stock company which terminated its engagement at the close of the week. The attendance at every performance was gratifyingly large, and on several of the evenings there was standing room only. Charles Coote, as Cato Dave, made his reappearance after three weeks of recuperation, and was warmly received by the audience.

On Saturday night, July 29, Jeannie Winston appeared in Fra Diavolo, being her farewell performance in Washington as an opera singer. The receipts of the evening constituted a highly satisfactory benefit for the attaches of the house. A good many will miss Miss Winston in Washington, where she has appeared almost every Summer since her first appearance in 1885. She has been a great favorite, particularly with the ladies who admired her impersonation of male characters. It is said that Miss Winston will probably return to Italy during the Summer.

Throughout August Albaugh's will be dark, during which many improvements and repairs will be made. The regular season at this house will begin about Sept. 4.

The regular season at the National will open 23 with Charles Frohman's comedians.

The season at the Lyceum will begin 7, with Sam T. Jack's co. in Old Age and Youth, with Clara Beckwith, the shapely and accomplished lady swimmer, as a side attraction. A new tank, sixty feet long, has been specially erected for her in the summer garden adjoining the Lyceum, and throughout she will perform a variety of her incomparable feats.

Henry M. Allen, business manager of Charles McCarthy's One of the Bravest co., has been at home for several weeks. Mr. McCarthy's co. will open the season the middle of the present month, playing in and around New York.

Charles McKay closed his engagement with the National Stock co. a week before the termination of the Summer season, and went to New York to rehearse for The New South, which opens at the Madison Square Theatre on 14. The part opposite to his in the play mentioned is to be taken by Bebe Vining, who was with the Dickson co. at Albaugh's this Summer, and who has since been sojourning with Mrs. Blanche Chapman Ford and family on Meridian Hill. Janie Grey has also been a guest of Mrs. Ford.

Annie Lewis has gone to New York preparatory to rehearsing for her part in The Dazzler. All of her costumes for that part have been designed by herself and are very unique and attractive. There are twelve dresses in the outfit. It is understood that her salary from Cosgrove and Grant will be $200 a week.

On Sept. 19 Kathrine Clemmons is booked to appear as a star in A Lady of Venice, and it is said that $15,000 will not foot the bills that will be contracted in preparation of this play. It has been rumored that Col. W. F. Cody ("Buffalo Bill") is backing her enterprise.

The bookings at the Lyceum for the coming season are the best in Manager Kernan's experience. Every effort has been made to alternate attractions, a number of new cos. have been secured, and none but the best entertainments will be provided.

There has been a good deal of quiet talk at regular intervals throughout the year, looking to a new theatre in Washington. It is now stated with some show of definiteness that plans are under consideration for a new house of amusement here. It is stated that a site has been selected which will not be too far away from the centre of the city, and which will be convenient to the resident section. It is thought to be the aim of the projectors to so design the building that it can be specially adapted for Summer entertainments, and that in some respects it is to resemble the New York Casino, and will have a stage erected on the roof. It is said that the men back of this enterprise have plenty of money, and therefore the ability to carry out the scheme in good style.

William West and his wife, formerly Miss Josie De Witt, and her sister, Miss Vinnie De Witt, are visiting Mrs. West's parents at 521 Thirteenth Street, Northwest. Mrs. West and Vinnie De Witt, better known as the De Witt Sisters, are excellent musicians. They made their appearance before the public when they were small children, Josie playing the violin, while her sister, Vinnie, accompanied her with a cornet. About nine years ago their father started a company called the American Minister, in which were several players who have since become leading professionals of to-day, notably Annie Lewis, Tim Murphy, Wilton Lackaye, and James Lackaye, as also the daughters, Vinnie and Josie. Mr. West is an Englishman by birth, and is the possessor of an unusually fine baritone voice. The coming season will see Mr. West and the De Witt Sisters in Nellie McHenry's company in A Night at the Circus.

Ridgeley Waller, the popular treasurer of the Lyceum, has become associated with the management of *The Hatchet*, published in this city, and will hereafter conduct the dramatic department of that paper.

John Pistorio, who for seven years past has led the orchestra at the Lyceum, gives way to Richard Wagner, a Washington musician, but at present the leader of the orchestra of the Auditorium at Baltimore. EDWARD OLDHAM.

LOUISVILLE.

The New Buckingham opened the season July 31 with the Jules Keller Novelty co. to a good house. In the co. are Hugh and May Williams, Harry Constantine, the Holdsworths' Trio, Barry and Ella Gray, and Jules Keller. A really good variety entertainment was offered. The Buckingham has been put in first-class condition during the Summer, the decorations have been brightened, the chairs renovated, and a number of ventilating fans have been added. Upon invitation of Messrs. John and James Whallen a complimentary opening was given 29 and a bountiful repast was spread with choice liquids galore. The occasion was a thoroughly enjoyable one in every way.

The Bijou announces Aug. 12 as the date of its opening with Paul and Nettie Peters in The Old Soldier as the attraction.

Manager Newman, of Harris', is rapidly recovering from his recent severe illness.

Among the Auditorium's announcements for the coming season are The Lilliputians, Black Crook, The Girl I Left Behind Me, De Wolf Hopper in Panjandrum, Urania, and Adelina Patti.

J. W. Strauss, last season with Mr. and Mrs. Sidney Drew, has returned from French Lick Springs. He was there with the Louisville Mandolin Club, which has proceeded to Chicago.

Members of the local press tendered E. H. Ridgely, the retiring editor of *Truth*, a farewell dinner at the Kenton Club 29. Mr. Ridgely will represent the United States as Consul at Geneva.

The completion of the Macauley annex adds materially to the attractiveness of the exterior of the favorite theatre. Under the direction of resident Manager Percy Weadon the theatre proper has been rejuvenated. When the season opens old habitues of the place will scarcely recognize it.

Business Manager James B. Camp, of the Auditorium, is in Chicago. He has not yet decided to announce himself as an aspirant for "City Father" honors.

The benefit for the veteran stage manager and actor, Henry Davis, at the Masonic July 28 was well attended. Amateur talent presented Kathleen Mavourneen acceptably. Mr. Davis will become an inmate of the Forrest Home.

W. D. Galvin, favorably known through his connection in various business capacities with Louisville theatres, is a candidate for the Legislature in the coming election.

Delmonico's at Six will be represented on the road by William M. Hull, formerly dramatic critic of the *Courier-Journal*. He at one time filled a similar engagement with Julia Marlowe.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House the Wilbur Opera co.'s production of Nell Gwynne July 27-29 was a meritorious performance, and drew full houses. The Wilburs gave an admirable production of Cellier's charming opera, Dorothy, 30-5, opening to full houses.

At Litt's Grand Opera House a new play by Clyde Fitch, entitled A Shattered Idol, was produced 30-5 by Litt's Players. The play has much clever dialogue and bright repartee, strong in situations and climaxes. A good-sized and appreciative audience evidenced their approval in demonstrative applause. The play, with its strong cast gives every promise of a success. George Fawcett gave an exceedingly fine portrayal in the part of Old Goriot, an artistic characterization that evoked most hearty applause. Carrie Turner was admirable in the difficult yet thankless role of the unnatural daughter, Delphine. Ruth Carpenter was excellent as Victorine. J. H. Gilmour was strong and effective in his work as the Baron de Nucingen. Florence Stover, Mrs. W. G. Jones and Ray Goldman finely sustained their respective roles. Stephen Grattan was commendably good as Eugene Rastignac. George Wright and Charles B. Welles did excellent work.

Forrest Robinson, George R. Edeson and Mabel Best, of Litt's Players, closed 29 and took the train for Chicago 30. They will spend a few days in visiting the World's Fair.

Ernest Salvator, the efficient stage manager of the Wilbur Opera co., has met with much favorable comment from both the local press and the patrons of the Metropolitan for his admirable and attractive staging of the operas given by this co. during their engagement so far of over sixty performances.

Much credit is due Musical Director F. N. Darling, of the Wilbur co., for his work in presenting so well trained a chorus.

George Fawcett has won his way with the patrons of the Grand by effective work. His artistic characterization in the part of Old Goriot in A Shattered Idol last evening made a decided hit.

The Wilbur Opera co. in their production of Nell Gwynne at the Saturday matinee 29, packed the house. The aisles and foyer were crowded, and Manager Scott put out a large painted sign with the legend: "The House is Packed."

GEORGE H. COLGRAVE.

BUFFALO.

The Grand Circuit Racing Association, presenting $35,000 in prizes, brought thousands of people into Buffalo.

At the Academy of Music W. S. Cleveland's Colossal Minstrels, with the added attraction, the French Quadrille Dancers, drew tremendous houses, and Meech Brothers report a most profitable week. The regular season at the Academy will open the latter part of this month, with Johnstone Bennett in her new play, Fanny.

At the Star Theatre Murphy and David's Opera co. closed with The Pirates of Penzance. The co. has been very popular this season and has made big money under the management of Mr. Hudson. A novel feature of the week was the game of baseball played between the Murray and David co., in varied stage costume, and the Press Club at Olympic Park, the funds all being turned into the Fresh Air Fund. The Star Theatre is now in the Whitney circuit of Detroit, and Mr. Hudson has been appointed local manager of the house.

At Robinson's Musee Theatre The Black Flag did good business.

The crowds that have assembled at Shea's Music Hall during race week have been of marvelous proportions. Texarkansas, the wing dancer, made a great hit. BRET HART.

PROVIDENCE.

Theatrical doings are still very quiet here. The first opening will occur 7 at Lothrop's New Opera House, when Lola Pomeroy and the stock co. will give Muggs' Landing. Max Freeman and stock co. in Michael Strogoff will follow week of 14-19.

The veteran actor and manager, T. C. Howard, will have charge of one of G. E. Lothrop's stock cos. during the present season.

George Ricketts and wife (Martha Conway) have returned from their Summer home at Apponeganset, Mass.

Arthur C. Moore, banjoist, is here for a few weeks.

Walter L. Main's Circus is billed here for 12.

Frank Moore and wife have returned from a six weeks' stay at Portland, Me. Mr. Moore has added about thirty pounds to his weight, and is the picture of perfect health.

Keith's Opera House will open season Sept. 4 with The Ensign.

J. F. Mackey, of this city, has signed with the Baker Opera co. for '93-94. HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Grand Opera House the Calhoun Opera co. opened the closing week of its engagement July 30 in The Mikado to a fair-sized audience. The performance was very enjoyable throughout. Douglass Flint as Poon-Bah carried off the honors. The part is well suited to him and he made the most of it. Julie Calhoun was cast as Pitti-Sing and made an excellent impression. Laura Millard was a very acceptable Yum Yum. Martin Fuche made an unqualified hit in the role of Nanki-Poo. Kirtland Calhoun was very funny as Ko-Ko. Said Pasha, Boccaccio and Bohemian Girl filled out the week.

The Summer season at the Bijou Opera House closed with performance of July 29. Manager Litt is to be congratulated upon the artistic success achieved by his co. Minneapolitans have rarely had an opportunity of enjoying better performances than those given by this admirable organization. It is to be regretted that the engagement was not a pronounced success from a pecuniary point of view, due, of course, to the stringency of the times. F. C. CAMPBELL.

OMAHA.

Boyd's Theatre was opened 1, 2 after a six weeks' intermission by George Thatcher's Africa, an operatic farce-comedy with the least possible semblance of a plot. The leading musical roles are taken by Raymon Moore, who still retains his remarkably sweet voice and his extreme self-consciousness. R. J. Jose, H. W. Frillman, Otis Harlan, and George Thatcher kept the audience amused; while John A. Coleman carried the house by storm with his wonderful dancing. The co. is a trifle weak in the female parts and a little tedious in the second scene of the last act. An extra large audience attested the fact that a good performance will draw well even in August.

The Wolves of New York opened the Farnam Street Theatre the week of July 30 to a large Summer audience. Business has fallen off since the opening night, but the line of attractions secured by this house is a guarantee of the season's success.

The next attraction at the Boyd will be June 8, 9. The management is also in correspondence with the Lyceum Theatre co. for four nights, commencing 14. The Farnam Street Theatre has been renovated throughout and is greatly improved by the new carpeting, painting, etc. The Dime Museum will be dark until September.

J. R. RINGWALT.

SAN FRANCISCO.

AUG. 3.

The Lyceum Theatre co. closed its three weeks' season at the Baldwin on Saturday evening with a packed house. To those who are continually running down San Francisco as a show town, let it be known that the three weeks' season of the Lyceum co. just ended, in the face of a general depression of mercantile and financial business, resulted in a total gross receipt of $24,000, of which the last week brought in nearly $9,000, proving as has been written time and time again, that if the show comes here that the people want and like, there is no stint to the patronage. All branches of trade and business are complaining of dull times, yet $24,000 was easily spent for a three weeks' season of the Lyceum co. and they could have played another week with at a lessening in the amount of receipts. These facts are respectfully presented to the croakers who are continually saying that this city is played out, and that they see no reason why any co. should come to 'Frisco.

Last night Bronson Howard's Aristocracy was presented for the first time here. Opinions this evening differ as to its being the greatest of Howard's plays or a good play at all. These opinions come from different sources, and are entitled to respect, but the opinion of those who know the difficulty of writing a play, is that Bronson Howard has written a concise and interesting phase of local and foreign society life, which can only be appreciated by those who have seen both kinds, and who have traveled extensively in the old countries. The first two acts of Aristocracy are full of bright "talk" and the scene in the third act is a well worked up and strongly melodramatic piece of play writing. The fault, if any, of the play is in the closing act, the climax of which is not such as the sentimental theatregoer wishes to see, for he or she would want a different ending. Mr. Howard's repartee and epigrammatic dialogue is bright, original and interesting, and Aristocracy may be well said to be a credit to its accomplished author. Probably a reason for some not liking the performance last evening, is because certain of the players were not up in their lines, a fault inexcusable, and which if anything would spoil the best play ever written. Maurice Barrymore has been too long upon the stage to come before a first-night audience unprepared to deliver his lines, as they are written. It is unjust to the author of the play, and trifling with his audience. Such a break on the part of Barrymore is unpardonable. Another fault with the performance last night was the unevenness of the playing of most of the actors and actresses. This is not their fault, but the fault of the management, who should have given them at least one day's time to have arrived prior to the opening of the performance, so as to have enabled them to have had one or two thorough rehearsals. Instead of that, the co. arrived here at 10:45 o'clock yesterday morning, and appeared before the public last night at eight o'clock. Six days of hard, dusty traveling is not calculated to make actors feel in the best of spirits with only nine hours' rest, and even not that length of time when it is considered that trunks have to be unpacked, lodgings obtained and other trifles attended to before they are ready to make a presentable public appearance. The best actor or actress the world has ever seen, cannot play a part without rehearsals, and the more the better for both player and public. Barrymore as Jefferson Stockton, barring his neglect to learn his part, did not grasp the character. There was not enough stringency in his acting, therefore the part fell flat. Blanche Walsh, as Diana Stockton, was too tragic. A good actress in certain lines of character, as the wife of a multi-millionaire, seeking an entrance into society, she was too imperious in manner to meet the wants of a part depicting a Western American woman of easy manner, although graceful in bearing and proved in culture. The three best played characters in last night's performance were those of Virginia, Prince Emil Von Haldenwald, and the Earl of Carvston-Leigh, acted respectively by Mary Hampton, William Faversham, and J. C. Buckstone. These players saved Aristocracy from being a flat failure, although there are others in the cast who, when the drama has had the benefit of a few performances, will doubtless do good work and show off Aristocracy as it justly deserves. The play will be repeated until further notice, and it is hoped may gain in popular favor.

The California Theatre reopened last evening after a three months' closure, during which time the auditorium has been freshened with new carpets and a thorough cleansing of walls, wainscotting and ceiling. The attraction was Robert B. Mantell and co. in The Face in the Moonlight, a French melodrama, of the melodramatic kind and not a romantic drama as advertised. It is a sort of Roger La Honte and Lyons Mail play, but not equal to either, the language being wishy-washy and the climaxes weak. Mantell, who advertises himself as one of the few living actors of the Fechter school of romantic acting, is anything but a romantic actor. Neither in posing, voice or bearing can he be considered a romantic actor. His great forte lies in facial expression, which is exceedingly good, but when he attempts the tragic he has not force enough, and when he essays tenderness he is too hard. Romantic actors do not as a general rule resort to buffoonery. They may have much of the comedy element in their acting, but horseplay is not comedy; it is rather better adapted to farce-comedy. As a member of a stock co. in heavy lines, Mantell might be considered a valuable actor, but as a star he has not yet risen. His support is wretched, reminding one of the barn-stormers who are often read of. His leading woman, Charlotte Behrens, lacks magnetism. There is no spontaneity to her acting. She reads her lines as if that was all she had to do. There is no meaning to them, and her attempt at pathos is spoiled by a gasping sound gurgling from the throat, which becomes painfully monotonous as she continues during the four acts of the play. Katherine Kerrigan is amateurish to the extreme, and Minnie Monk cannot play old-woman role. W. A. Stuart, with a longing to become advertised as an actor, has neither form nor voice to play "leads." His most acceptable rendition of character is in the jumping on and off manner which he does to the delight of those who want to to see farce-comedy. Ernest Hastings tried to act, but did not come anywhere near accomplishing that aim, and B. G. Ringold, once a fair actor, has seen his best days. The whole performance was a poor one, and if the succeeding plays are not better acted by the co. than is The Face in the Moonlight, the two weeks' season of Robert B. Mantell will not be a record breaker. The plays for the balance of the week will be as follows: This evening, Saturday matinee, and Sunday night, Monbars; to-morrow and Thursday nights, The Corsican Brothers; Friday night, Othello; and Saturday evening, The Face in the Moonlight. Next week the one-act comedy-drama, A Lesson in Acting, and the classical tragedy, Parthasius, will be played, as also on one evening Mantell will appear in Hamlet.

Stockwell's Theatre is still presenting Roger La Honte which has drawn good houses and will be continued until the end of this week. Next Monday evening Archibald Clavering Gunter's Mr. Potter of Texas will be given with L. R. Stockwell in the title role. On that occasion he will be the recipient of a complimentary benefit tendered him by his friends.

La Fille de Mme. Angot is the attraction at the Tivoli Opera House this week and will be followed next Monday night with a revival of Boccaccio. The week following, the nautical comic opera Ship Ahoy will be produced for the first time in this city, with new and gorgeous scenic effects, magnificent costumes and appointments. HARRY J. LASK.

DENVER.

There is nothing new to say in regard to the theatrical situation here. It is undeniably bad, with no prospect of improvement until confidence is restored.

A benefit was given at the People's the other night for the hundreds of unemployed, and a good sum was realized. The performance was made up of specialties.

The Tabor was occupied 31 by Dan Morris Sullivan, supported by some specialty performers. House fair. The rest of the week the Hungarian Orchestra gave concerts.

The opera co. at Manhattan in Grand Duchess, and the Norcross co. at Elitch's in Ours both gave satisfactory bills week ending 5. No money is being made by either.

Week of 7-12 Wolves of New York is at the Tabor.

W. P. PEABODY.

NEW ORLEANS.

Everything is quiet in theatrical circles here at present, but the public is anxiously awaiting the opening of the Winter season next month.

All the theatres are undergoing repairs, and the prospects for a successful season are bright.

Levy the cornetist has concluded his engagement at the Columbia Garden and gone to Atlanta.

L. C. Q.

INDIANAPOLIS.

The Park Theatre will reopen the season with Zeb. The Park has been entirely refurnished and redecorated.

Harry Porter, of this city, formerly with Frank Daniels, left for Columbus, O., on Monday last to join A Railroad Ticket.

The Grand, English's and Empire Theatres will reopen about the first of September.

GUSTAV A. RECKER.

CORRESPONDENCE.

CALIFORNIA.

STOCKTON.—AVON THEATRE (William Ellsford, manager): The war drama, Blue and Gray, drew large houses July 22-29 in spite of the warm weather. Sea of Ice will be presented a Charity Ball will be given by Frohman's co. at the Yosemite 5.——ITEMS: Billy White, an old-time minstrel, was in town 27.—Circus license has been reduced to $50 a performance.

OAKLAND.—THE MACDONOUGH (Charles E. Cook, manager): Frohman's Lyceum Theatre co. will open for four nights July 31. The advance sales on the first day were $2,500, a record, I take it, that is hard to beat, with the present condition of the money market to contend with.——THE PEOPLE'S THEATRE (E. Englander, manager): Freda to fair business 17-22. American Born to good business 24-29, the stock co. being assisted by a well-drilled detachment from the Oakland Guards. New York Day by Day, with Charles Connors in the title role, 31-5.——OAKLAND THEATRE (Albert Hosmer, manager): Rip Van Winkle 17-22; light business. Monte Cristo and Michael Strogoff to good business 24-31.

LOS ANGELES.—PARK THEATRE (F. J. Cooper, manager): The Octoroon by the regular co. week ending July 30 drew good houses.——ITEM: Manager Wyatt, of the Los Angeles, who has been in New York some time, writes he is on his return in company with Manager Hayman's Aristocracy co. via San Francisco. This co. will open the season at the Los Angeles in August.

CONNECTICUT.

HARTFORD.—GOSSIP: The Chevalier Orlofski and Captain Bryan O'Linn met in broadsword contest at Boardman's Park 2. The contest was long and exciting, and the immense throng that gathered at this beautiful resort were worked up to the highest pitch of enthusiasm as their favorites forged ahead or scored a point. The Chevalier was finally adjudged the winner by the referee, Captain Charles Edward Clay, formerly of the British army, and who is well known among horsemen in the metropolis, as he is annually appointed on the staff of judges at the Madison Square Garden Horse Show.—Richard Mansfield's yacht bumped on the treacherous rock of Connecticut justice the past week as he glided into New London harbor; a sheriff was on hand to serve an attachment on the yacht as soon as a landing was effected. The matter was, however, compromised.—Clerk Pond, of the local school board office, bears a most remarkable resemblance to Neil Burgess, and was recently accosted by a stranger who mistook him for Burgess.—Dan McCarthy runs up occasionally from his cottage at Bath to visit his parents who reside here. He told your correspondent that his shows had netted him $17,000 the past season, and consequently he felt quite easy. He will put out a co. next season with a new play he is writing now.—The many friends of Charles Dillingham, formerly of this city, are pleased to learn of his marriage to Jennie Yeamans, and all congratulate him on this event as well as his assumption of the management of her company. He will undoubtedly make as great a success as manager as he has as a journalist.—The improvement in the new pictorial headings of the several departments of THE MIRROR has received much favorable comment from its many readers here, and special interest is taken in the matter as the work is done by a young Hartford artist, Mr. C. Allen Gilbert, son of Cashier Gilbert, of the Ætna Life Insurance office.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): The house has booked several prominent attractions, and will open its preliminary season 8 with Dockstader's Minstrels.

GEORGIA.

ATLANTA.—EDGEWOOD AVENUE THEATRE (E.

W Kleibacker, manager): The McCaull Opera co., July 31-5, gave Fra Diavolo, Grand Duchess and Pinafore to good business. Falka 7-12.

ILLINOIS.

AURORA.—Manager Ed. Northam has sold the Evans' Grand Opera House to a syndicate of business men of this city. The new company is composed of E. W. Trask, Hon. H. H. Evans, J. H. Plain, J. C. Copley, F. P. Schickler and Hon. Andrew Welch. The management, from all indications, will be placed in the hands of Fred P. Schickler.—Manager Northam has booked a few cos. for the season of '93-94, but not enough to carry the season through. The new management intend sending a representative to New York at once to book some strong attractions.

ELGIN.—Du Bois Opera House (P. W. Jencks, manager): The closed term will be broken in by The Fast Mail, and the twenty-third season of the house will be opened by Cleveland's Minstrels on Sept. 2. Manager Jencks has many excellent attractions for the coming season.

ANNA.—Miller's Opera House (R. Lynn Minton, manager): This new theatre, erected by C. M. Miller at a cost of $25,000, will be opened by the Marie Greenwood co., with two performances, 21, 22. No expense has been spared in the furnishing and equipment of the house, and its appointments are thoroughly first-class, making it one of the handsomest and most comfortable bijou playhouses in the State. The seating capacity is 720. Andrews' opera chairs are provided throughout. Scenery by Sosman and Landis. The opening promises to be a social event of considerable magnitude. Manager Minton announces an excellent list of bookings for the coming season.——Item: Lennen Brothers' Circus will show here 12. L. P. Wilcox and W. C. Mangold, who are spending the Summer here, will manage the Old Farmer Stebbins co., which opens for the season at Manchester, Iowa, on 19. The play, which is of the popular Yankee order, has been embellished with a number of new features, among which is the blowing open with dynamite and robbery of an express car in true Jim Wilson fashion.

MOLINE.—Auditorium (Woodyatt and Cumpson, managers): The house will open about Sept. 1, having been entirely remodeled, and will contain all modern improvements. The stage has been enlarged to 40 by 80. Eight new dressing-rooms have been added. The orchestra pit has been lowered below the floor level. The stage will be in charge of Mr. Ritter, late of the Haymarket, Chicago. Mr. Cumpson, of the new management, is a cousin of J. A. Cumpson of The Merry Cobbler co. Only the best attractions procurable will be booked.

MASSACHUSETTS.

LAWRENCE.—Opera House (A. L. Grant, manager): The season will open Aug. 23 with Cosgrove and Grant's Comedians, headed by Annie Lewis, in The Dazzler. Pete Dailey in The Country Sport follows 24. Some of Manager Grant's other bookings are Paul Kauvar, Helene Mora, James O'Neill, Effie Ellsler, George Thatcher, Fanny Rice, Wang, Shore Acres, Clara Morris, Billy Barry, Vernona Jarbeau, and Bobby Gaylor.

LOWELL.—An incendiary attempt was made evening of July 31 to burn the Lakeview Theatre, which was unsuccessful. The properties, seats, scenery, etc., were piled upon the stage, wet with kerosene and set on fire. The fire was quickly extinguished, but not until considerable damage was done. This is said to be the third attempt within ten days; no insurance. George Charles, a local musician, has signed with Vreeland's Minstrels as drummer.—Terence F. Molloy, a local amateur, sang the part of Ralph in the production of Pinafore at the Palace Theatre, Boston, last month, with success. Extensive alterations are being made on the Bijou Theatre. A new stage and entrance, and the auditorium to be remodeled, are some of the changes.—The Opera House has been freshened up and will open the season with The Dazzler 26, which is rehearsing there at present.—Max Freeman's libel suit against a local newspaper has been dismissed.—Robert Morrissey will leave town to join Barlow's Minstrels.—Miller Brothers' local athletes have joined a co. at Chicago.

MAINE.

BATH.—James B. Mackie, in Grimes' Cellar Door, will open the season at the Alameda Opera House 25.

MISSOURI.

ST. JOSEPH.—Streckbein's Garden (Bert Martin, manager): Summer opera still continues to good business. Manager Elliott, of Crawford's, is en route home with his pocket full of bookings, and Manager Lykens, of Tootle's, will ere long have his list ready for announcement.

MICHIGAN.

BENTON HARBOR.—Vore's Opera House (J. A. Simon, manager): The Michigan Band July 28; immense house; one of the finest entertainments of the season. Benefit to Manager Simon 31; Rip Van Winkle was the bill. Big house and very pleasing performance.

MINNESOTA.

WINONA.—Your correspondent received a pleasant call last week from Col. J. T. Condon, manager of the Temple Opera House, Duluth, who was taking a run over his circuit, which includes West Superior, Eau Claire, La Crosse, and Winona. Manager Condon has booked a fine line of attractions for the coming season, and will open the Winona house Sept. 11 with E. S. Willard in The Middleman. J. T. Eastman, who will reside in this city and manage the Winona and La Crosse houses, accompanied Manager Condon on his trip.

NEBRASKA.

LINCOLN.—The New Lansing (E. A. Church, manager): Bobby Gaylor in Sport McAllister closed his season here July 26 to light business. The first presentation of George Thatcher's new Africa 31 drew a big house.——Items: The Funke has been dark and will apparently continue so.—Forepaugh's Circus is billed for 29.—Mr. Gaylor entered upon his last night's work in Sport McAllister in direct opposition to the warning of his physician. During the last act and a few minutes before the close, Mr. Gaylor sank into a chair on the stage and became unconscious. The curtain was rung down. For over an hour physicians worked over Mr. Gaylor before he recovered consciousness, but he was unable to leave the next day. Mr. Gaylor's illness, it is said, was due to a surgical operation which he had undergone that day. Many expressed their sympathy with Mr. Gaylor in his illness, and praised his bravery in working so hard to the last. Some trouble was had between the manager and members of the co. over the terms of their contract, and an attachment suit begun here which will probably be fought later when it comes up, as a bond was given and a physician left in charge. It is understood that all salaries were paid to the close, but that the trouble arose over the question of transportation to New York.

KEARNEY.—Opera House (A. H. Murray, manager): Robert Gaylor in Sport McAllister July 24; good business.

NEW YORK.

SARATOGA SPRINGS.—Town Hall (J. M. Putnam and Co., managers): Lew Dockstader's Minstrels July 28; crowded house. A vaudeville co., headed by Sam Collins, of the Black Crook co., opened a Summer engagement July 31 to fairly good business. Co. first-class.——Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): Good business continues.—A grand concert was given in Convention Hall 27 for the benefit of the Y. M. C. A. by the Germania Orchestra (twenty-one performers), of Boston, with Emil Mollenhauer conductor, assisted by Rose Stewart, soprano; Felix Winternitz, violinist; Van Vechten Rogers, harpist, and a male quartette. The audience numbered over four thousand persons, and all were greatly pleased.—The sacred concert in Congress Spring Park 30 was largely attended. Gartland's Orchestra was assisted by John F. Knoll, cornet soloist, and Mrs. Walter S. Henry, Saratoga's favorite soprano.—The Barnum show came 2 to crowded tents.—Mrs. M. E. Sherwood, of New York, gave a reading on "Spain," 29, at "Veddo," the residence of Spencer Trask, the New York banker, before a large and very fashionable audience.—Gerold Jerome and his fair young wife are summering here at the Hoosier House. Mr. Jerome made his debut on the operatic stage last Fall in Robin Hood. He will sing the leading tenor part in De Koven and Smith's Fencing Master the coming season.—N. C. Goodwin, father of N. C. Goodwin the well-known actor, is passing the heated term at the United States Hotel.—Signor R. E. De Stefani, vocal teacher and director of the Grand Italian Conservatory, of Brooklyn, is at the Grand Union Hotel.

BINGHAMTON.—Stone's Opera House (Clark and Delavan, lessees): The Kemper stock co. completed their engagement here 2. It was a clever aggregation of players and their return another season is anticipated. Collin Kemper gave a brilliant and finished piece of character work last night as the Beau in Beau Brummell. The leading members of the co. were recipients of many floral offerings.——Ross Park: The Kemper co. gave an admirable performance of As You Like It to an audience of about eight hundred this afternoon. The weather was perfect. They were assisted by the Orpheus Quartette and the Baker Severson Orchestra. The costumes were elaborate. Mabel Eaton made a good Rosalind. She is a talented actress and has a host of admirers in this city. Barry Johnstone made a capital Orlando and Benj. Johnson an excellent Jaques. Among the others deserving of mention were the Touchstone of Collin Kemper, the Oliver of Lincoln A. Wagenhals, the Duke of Mr. Cooley, and the Sylvius of Charles Charters. Mrs. Mortimer made a good impression as Audley, and the Celia of Grace Atwell and Phoebe of Grace Edlefsen were excellent. This performance was under the personal direction and management of Lincoln A. Wagenhals, who was ably assisted by Collin Kemper and the popular lesses of our theatre, Messrs. Clark and Delavan.

SYRACUSE.—Frank D. Hennessy, of the new Bastable Theatre, is registered at the Yates for a few days. Mr. Hennessy is on his way to the Thousand Islands. He finds everything about the theatre progressing nicely and recently offered, through the local press, the use of the new Bastable Theatre for the benefit of the Soldiers' Monument to be erected here. The house is to be dedicated Oct. 2 by Richard Mansfield, but will be finished a week before. The theatre will be one of the safest and most convenient in the country. In the former respect, there will be ten exits, and in the latter, the performers will find themselves remembered, as well as the patrons. Mr. Hennessy mentioned to me quite a few of the attractions already booked and he certainly has the cream and nothing else. He says he will have his house closed rather than play an attraction below the average, and that is the kind of theatre management needed and desired here. Percy Kingsley and Alexander McKenzie, resident professionals, are resting here.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): The Ulie Akerstrom co. drew crowded houses week ending 5. The season so far has been remarkably successful. For the week of 7-12 the repertoire will be The Girl I Love, The White Squaw and A Woman's Atonement. Miss Akerstrom's dancing is proving a great delight to her many admirers. Gus Bernard is painting scenery for Miss Akerstrom's plays.——Items: Will F. McNulty is sojourning in the city and considering several proposals for the coming season.—Lillian Alexander left 1 for Meadville where she joins W. E. Burton's New York Theatre co., who begin rehearsals there 4.—Manager Allen is broken-hearted over the coming of Barnum's Circus Sept. 27.—Manager Allen bought a $5 seat to the Meech Brothers' benefit at the Academy in Buffalo 22.—The Elks are contemplating a Summer outing or roast for the near future.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): Large audiences greeted the Baker Opera co. during the week closing 5. Boccaccio, The Three Black Cloaks and Olivette were presented in an artistic manner.——Cook Opera House (H. R. Jacobs, manager): Cleveland's Minstrels 2; large house.——Gossip: W. H. Markham, ex-local manager of the Musee Theatre, has retired from the business, and has entered a large wholesale house in Buffalo.—Manager H. R. Jacobs was in town last week looking over the Cook Opera House and Academy and noting improvements for the coming season.

CORNING.—Opera House (A. C. Arthur, manager): The Redding-Stanton co. opened a week's engagement July 31 playing Royston's Oath to a good house. Very satisfactory performance.——Items: During the Summer the Opera House has undergone a thorough renovation, and the necessary repairing done, so that it will start out at the commencement of the season in its usual "ship shape" order. At a recent meeting of the Board of Directors of the Opera House, it was decided to retain Manager Arthur for the coming year. Mr. Arthur promises the theatregoers a fine line of attractions, among them being The Black Crook, Joseph, Charles Hanford, Rhea, Kellar and many others of the same class.—The Alliance Hook and Ladder Co. have booked H. E. Dixey in Adonis for their third annual benefit which will occur Nov. 27.

PLATTSBURGH.—Theatre (W. A. Browne, manager): The Catholic Summer School will close its session 4. J. W. Browne and wife, better known as Allen Wightman, who has been spending the Summer vacation in town, left for Baltimore to begin their season's engagement in that city.

PEEKSKILL.—Drew Opera House (F. H. Taylor, manager): Dockstader's Minstrels 2; S. R. O.; strong co. Lewis Morrison in Faust 25.

POUGHKEEPSIE.—Collingwood Opera House (E. P. Sweet, manager): Lew Dockstader's Minstrels 1 opened the preliminary season here to a large and delighted audience. The co. gave the best minstrel performance given here in years.——Item: Frank Abbott will leave here Aug. 9 to join Lillian Kennedy in She Couldn't Marry Three at Philadelphia.

AMSTERDAM.—Sawtelle's Pavilion Theatre co. opened a week's engagement at the West End July 31 to fair business.

WATERTOWN.—City Opera House (E. R. Gates, manager): The regular season opened July 26 with Cleveland's Minstrels to the capacity of the house. Since last season the entire interior of the house has been redecorated and refurnished, the decorations being in white and gold. Mr. Gates received many flattering compliments the opening night on the beautiful appearance of the house.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): W. S. Cleveland's Minstrels July 27; large house.

KINGSTON.—Opera House: Dockstader's Minstrels to a very crowded house 1. Performance excellent and highly appreciated by the audience.

OHIO.

COLUMBUS.—Park Theatre (Dickson and Talbott, managers): Dan A. Kelly will open the season at this house 7 for a week's engagement. The Henrietta and Grand are dark.

PENNSYLVANIA.

NEW CASTLE.—Gossip: Horner and Russell's International Railroad Show to good business July 27-29. Among the attractions booked for Allen's Opera House for the coming season are: She Couldn't Marry Three, Lillian Kennedy, A Straight Tip, The Burglar, Boston Ideal Opera co., Hanlon's Fantasma, Charles A. Gardner, Kellar, Robert Downing in Richard the Lion Hearted, Darkest Russia, Little Tycoon Opera co., The Dazzler, The Police Patrol, A. Y. Pearson's She, The Limited Mail, Charles Hanford in Julius Cæsar, Old Homestead, Cupid on Wheels, Ole Olesen, Imro Fox's Specialty co., Carter's Tornado, Hoyt's Brass Monkey, R. E. Graham in Stockbroker, The Devil's Auction, A. Y. Pearson's spectacular District Fair, Charles A. Loder in Oh, What a Night! Fitz and Webster in A Breezy Time.—William C. Justice, who was severely injured by a crowbar falling from the flies in the Opera House, is in a fair way to recover unless inflammation sets in.

TENNESSEE.

MEMPHIS.—Lyceum Theatre (John Mahoney, manager): The Lyceum Opera co. gave Giroflé-Girofla July 22-29, followed 30-2 by Mascot, supplemented by specialties of little Maud Fealey to continued good houses. The season of Summer opera, under Manager Mahoney's business methods, is by far the most successful ever attempted here yet, and will probably be repeated every Summer season hereafter.

TEXAS.

WACO.—Garland Opera House (I. P. Garland, manager): The Garland has in the past few weeks been renovated throughout. New carpets and curtains adorn the entire house, while carpenters and painters have been busy repairing and decorating; and now Waco can be proud of having one of the best opera houses in the State. J. P. Garland (the manager), who has managed very successfully the opera house here the past seventeen years, has booked for this season the best attractions only coming South this season. The regular season will open here on Sept. 14 with Newell Brothers (Twin Stars) in The Operator. The prospects this season are very flattering, as the crops are the most promising here in years, and the merchants are preparing for big trade. This town rejoiced to-day over receiving the first new bale of cotton of this year's crop, which brought 20 c. a pound and a premium of $25 in gold.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre (S. S. Burton, manager): Notwithstanding the dull times, Aristocracy drew good houses at advanced prices July 28, 29. Some of the people were new to the play, and the first night caught several tripping over their lines, but the audience was good humored, and the second night drew a larger house than the first.——Items: The Aristocracy co were the guests of the Tabernacle Choir 28 at Saltair Beach, where they were giving a preliminary "World's Fair Concert." The Union Pacific took them to Garfield Beach 29 to give them a dip in the brine. Altogether they had a pleasant time here.—Edwin M. Royle and his charming wife, Selina Fetter, were interested spectators of Aristocracy. Owing to the weakness of his eyes this is the first performance Mr. Royle has witnessed for some time. He goes out rarely, being very busy on his new play.—Bishop H. B. Adamson and H. G. Whitney go East to-day to make final contracts for the appearance of the Tabernacle Choir en route to the World's Fair. The choir will compete for the $5,000 prize and also the male choir for the $1,000 prize.—A sacred concert at Saltair Beach 30 drew an audience of between 3,000 and 4,000 people. Bertha Bayliss, of The Fencing Master co., and who is to go with J. M. Hill's new opera next season, was the principal attraction.—Mr. Burton, of the Salt Lake Theatre, is home again, and he and Mrs. Burton will soon be "at home" in their beautiful residence.—Your correspondent had the pleasure of making some beautiful pictures of Blanche Walsh while she was here.

VIRGINIA.

ALEXANDRIA.—The season at Lannon's Opera House, Alexandria, Va., will begin 8, when Barlow Brothers' Mammoth Minstrels will appear. J. Marriatt Hill is still the lessee and manager of the Opera House, and there have been no changes except the necessary Summer cleaning.—Dan Henry, a local sporting man, has built a music hall in the "Petersburg" district.

WASHINGTON.

TACOMA.—Theatre (John W. Hanna, manager): Robert Mantell July 20-22; light attendance. Mr. Mantell made a most favorable impression here on this his first appearance, and when he returns again he will meet with a generous patronage.——Olympic Theatre (J. F. Cordray, manager): Black Crook closed 23 after a bad week's business. Mr. Cordray presented this play in too expensive a manner to be profitable in the present financial condition.

SPOKANE.—Auditorium (H. C. Hayward, manager): Mark Murphy in O'Dowd's Neighbors July 29; small house.

WISCONSIN.

CHIPPEWA FALLS.—Grand Opera House (W. H. Stoddard, manager): The Sackett Comedy co. July 24-26; fair business.

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): The season will open 18 with Lincoln J. Carter's Fast Mail.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Cleveland's All United Minstrels gave two performances, afternoon and evening, July 31, before very fair audiences. The show was rather a novelty in the minstrel line, the performers being costumed as courtiers and pages. Elmourne, the equilibrist, was thrown from the wire at the afternoon performance owing to a guy rope giving way. He fortunately alighted on his feet and was not injured.——Hanlan's Point (J. C. Connor, manager): Master La Petite Freddy, in his novel act entitled The Ladder of Life, consisting of club swinging, trapeze and swinging ladder performance, drew forth well merited applause. Napier and Marzelo are repeating their very clever performances of the past week.——Item: The Toronto Opera House is undergoing extensive repairs, and when completed it will undoubtedly be one of the prettiest theatres we have. Particular attention has been paid to the entrance, which is being remodeled and decorated in the most approved style; also a new tile floor, which will add greatly to the comfort of the patrons. Mr. Morris promises the greatest list of attractions for the coming season this house ever experienced. Slaves of a City co. will open the house on the 14th inst. This show is an entirely new production, and comes with the very highest recommendations. Frank L. Verance, representing Slaves of a City co., is in the city.

OTTAWA.—Grand Opera House (John Ferguson, manager): Cleveland's Minstrels, July 28, gave a first-class performance. The vocal talent was of a very high order. Costumes and stage settings were exceptionally rich and handsome. Panoramic views of the World's Fair was very much admired. Large audience.——Electric Park (Pete Gorman, manager): The Imperial Troupe of Japs is no doubt the heaviest drawing card of the season. Slide for Life, done by a little Jap, is wonderful. Large audiences nightly.——Item: Pete Gorman, manager of Gorman's Minstrels, has left for New York on business.

ST. CATHARINES.—Grand Opera House (H. G. Hunt, manager): This house, the prettiest in Canada, after being entirely redecorated, will open Sept. 8 with Jerry. The management look for a prosperous season. H. G. Hunt, the proprietor and manager of the Grand, has leased the Hodge Opera House in Lockport, N. Y., and will run his two houses in connection with Manager Foster's two theatres in Albion and Niagara Falls, N. Y., both managers making a circuit that will shortly be extended both ways.

QUEBEC.—Academy of Music (J. R. H. White, manager): John Stetson's co. in The Crust of Society, July 24-29; business fair owing to the fact that this is not our season and most of our theatre-going people are out of town. The co. is the finest that has visited Quebec in many years.——Theatre Royal (A. Fiset, manager): Lillian Tucker Repertoire co. 24-29; good business. Pawnee Bill 31-2. Crowded tents. Item: Charlotte Neilson, Gertrude Whitty and John Flood, of The Crust of Society co., accepted your correspondent's invitation to a drive to the Montgomery Falls, one of the lions of old Quebec, and they enjoyed the drive and the surrounding scenery very much. C. J. Whitney, manager Detroit Opera House, Lyceum Theatre, Cleveland, and Grand Opera House, Toronto, is on a visit with his wife and intends remaining a few weeks in Quebec. Mrs. Anderson, of Salem, Mass., paid a visit to her daughter, Mary Anderson, of The Crust of Society co.

MONTREAL.—Queen's Theatre (Sparrow and Jacobs, managers): Tyrone Power co. opened for the last three nights of their engagement in a triple bill, consisting of My Uncle's Will, Sweethearts, and A Double Bedded Room. A very enjoyable performance was given. John Stetson's co. in The Crust of Society 7-12.——Theatre Royal (Sparrow and Jacobs, managers): The Royal opened its regular season to a crowded house 31-5. The attraction was E. J. Hassan's co. in Slaves of a City. The play is a sensational melodrama presented by a good co. and splendidly staged. That it met with the approval of the Royal's patrons was evident from the hearty applause they bestowed upon it. Struggle of Life 7-12. The house has been freshly painted and decorated.

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VANCOUVER.—Opera House (A. P. W. Goldsmid, manager): Mark Murphy in O'Dowd's Neighbors to a good-sized and well satisfied audience July 31.

HAMILTON.—Grand Opera House (Thomas Reche, manager): Cleveland's Minstrels drew a large and well pleased audience 2. The Diamantine dancers were a novel feature.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. Telegraphic publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A Country Sport (Peter F. Dailey): Boston, Mass., Aug. 21—indefinite.

Aristocracy (Frohman and Hayman, mgrs.): San Francisco, Cal., Aug. 7-12.

A Straight Tip (Murray and Lehman, mgrs.): Asbury Park, N. J., Aug. 14; Philadelphia, Pa., 21-26.

Blunders (Lacey and Altman): Appleton, Wis., Aug. 8; Green Bay 9; Oconto 10.

Bartley McCullum Stock: Peak's Island, Me., Aug. 7—indefinite.

Bessie Bonehill (I. J. Rosenthal, mgr.): Lexington, Ky., Sept. 2.

Crazy Patch (Harry Phillips, mgr.): Elmira, N. Y., Sept. 4.

Columbian Comedy: Leavenworth, Kans., Aug. 7-12.

Crust of Society (John Stetson, mgr.): Montreal, P. Q., Aug. 7-12.

Carrie Louis (Howard Wall, mgr.): Elyria, O., Aug. 7-12; Lima 14-19.

Charles Dickson (Henry Doblin, mgr.): New Rochelle, N. Y., Sept. 2.

Danger Signal (E. J. Abram, mgr.): New York city Aug. 21-26.

Dean and Ketchum: Stevens' Point, Wis., Aug. 7-12.

Diamond Breaker (Neil Florence, mgr.): New York city Aug. 14-19.

Denman Thompson: Chicago, Ill., July 3—indefinite.

Dr. Bill (Eastern, George W. Sammis, mgr.): Middletown, N. Y., Sept. 25.

Dr. Bill (Southern, Edgar T. Wilson, mgr.): St. John, N. B., Aug. 14-19.

Devil's Auction (Charles H. Yale, mgr.): Philadelphia, Pa., Aug. 19-26.

Eleanor Carroll: Lynn, Mass., Aug. 1—indefinite.

E. H. Sothern (Daniel Frohman, mgr.): New York city Aug. 7—indefinite.

Edward Vroom (Edwin D. Miner, mgr.). New York city Aug. 28—indefinite.

Eloise Tyrrell: Marion Center, Kans., Aug. 8, Hillsboro 9, Canton 10, McPherson 11, Lyons 12.

Fat Men's Club (Harry W. Semon, mgr.): Long Branch, N. J., Aug. 10; Asbury Park 11, Chester, Pa., 12, Baltimore, Md., 14-19, Philadelphia, Pa., 21-26.

Fanny (Charles Frohman, mgr.): New York city Aug. 28—indefinite.

Freddie Hoke (Joe Freeman, mgr.): Milwaukee, Wis., Aug. 27-Sept. 2.

Frank Daniels (John E. Moore, mgr.): Buffalo, N. Y., Aug. 28.

Fire Patrol (Hume and Scott, mgrs.): Danbury, Conn., Aug. 26.

Friends (Harry A. Lee, mgr.): La Crosse, Wis., Sept. 4.

German Lilliputians (Rosenfeld Bros., mgrs.): New York city Aug. 28—indefinite.

Golden Wedding: Boston, Mass., June 5—indefinite.

Glen-da-Lough: New York city Aug. 28-Sept. 2.

Humpty Dumpty (J. B. Austin, mgr.): Danbury, Conn., Aug. 8, Winsted 9, Barrington, Mass., 10, Pittsfield 11, Turner's Falls 12.

Harrigan's Stock (M. W. Hanley, mgr.): New York city Aug. 21—indefinite.

Hettie Bernard-Chase: Chicago, Ill., Aug. 7-12.

Hands Across the Sea: Chicago, Ill., Aug. 7-12.

Irishman's Love (Norman W. Scott, mgr.): Chicago, Ill., Aug. 20.

Jarbeau Comedy Co. (Jeff D. Bernstein, mgr.): St. John, N. B., Aug. 25.

Jerry (Lon Weed, mgr.): Bridgeport, Conn., Aug. 21.

John and Della Pringle: Prescott, Ia., Aug. 8, Villisca 9-12.

Jacob Litt's Stock: St. Paul, Minn., May 22—Aug. 12.

Katie Emmett (Harry Williams, mgr.): Columbus, O., Aug. 20.

Lewis Morrison (Edw. J. Abram, mgr.): Peekskill, N. Y., Aug. 25.

L'Enfant Prodigue (Ariel Barney, mgr.): New York city Aug. 28—indefinite.

Lyceum Theatre Stock (Daniel Frohman, mgr.): Salt Lake City, Utah, Aug. 8-12.

Lydia Yeamans-Titus (Fred. J. Titus, mgr.): Atlantic City, N. Y., Aug. 24.

Liberty Hall (Charles Frohman, mgr.): New York city Aug. 21—indefinite.

Lillian Tucker (C. C. Vaught, mgr.): Quebec, P. Q., Aug. 7—indefinite.

Lawrence Hanley (Frank Maeder, mgr.): New York city Aug. 14-26.

Little Blossom: Marshalltown, Ia., Aug. 7-12.

Minnie Lester: Mount Vernon, N. Y., Aug. 21-26.

Milton Nobles (J. Duke, mgr.): New York city Aug. 12-19.

Monte Carlo (Thomas R. Perry, mgr.): Syracuse, N. Y., Aug. 21, 22; Amsterdam 24; Schenectady 25, Wilmington, Del., 26; Chester, Pa., 27; Lancaster 28, Shamokin 29, Chambersburg 31, Hagerstown Md., 2; Bristol, Tenn., 23; Asheville, N. C., 24; Knoxville, Tenn., 25, 26.

Mora-Williams (Fred Williams, mgr.): Saratoga, N. Y., Aug. 28.

Nat C. Goodwin: Chicago, Ill., Aug. 7—indefinite.

Norcross Dramatic: Denver, Col., Aug. 1—indefinite.

New York Stock: San Francisco, Cal., Aug. 1—indefinite.

National Stock: San Francisco, Cal., Aug. 1—indefinite.

New South (W. A. Brady, mgr.): New York city Aug. 14—indefinite.

O'Dowd's Neighbors: Baltimore, Md., Aug. 28-Sept. 2.

Our Goblins (Snow and Stevens, mgrs.): Chicago, Ill., Aug. 26.

Pair of Kids: Rutland, Vt., Aug. 8; Plattsburg, N. Y., 9; Glens' Falls, 10, 11; Herkimer 12; Fulton 14, Cortland 15, Binghamton 16, Northeast, Pa., 17.

Prodigal Daughter (T. Henry French, mgr.): New York city May 22—indefinite.

R. B. Mantell: San Francisco, Cal., Aug. 1-12.

Robert Cook Dramatic: Jeannette, Pa., Aug. 10.

Romany Rye: Harlem, N. Y., Aug. 28-19.

Roland Reed (E. B. Jack, mgr.): Boston, Mass., Aug. 21—indefinite.

Rooney Comedy (Chauncey Pulsifer, mgr.): Cincinnati, O., Sept. 4.

Stockwell's Stock: San Francisco, Cal., Aug. 1—indefinite.

Sester Payton: Tahlequah, I. T., Aug. 7-12.

St. Felix Sisters: Shenandoah, Ia., Aug. 7-12.

Sol. Smith Russell: Chicago, Ill., May 1—indefinite.

Squire Haskins (Reno and Ford, mgrs.): Catskill, N. Y., Aug. 25.

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SPAN OF LIFE: Philadelphia, Pa., Aug. 24-26.
STILL ALARM: Boston, Mass., Aug. 7-22.
SLAVES OF A CITY: Buffalo, N. Y., Aug. 7-22, Toronto, Ont., 24-29, Rochester, N. Y., 31-26.
T. B. ALEXANDER: Delphos, O., Aug. 7-22.
THE TORNADO (Lincoln J. Carter, mgr.): Chicago, Ill., Aug. 7-22.
TONY FARRELL: Chicago, Ill., Aug. 24-29.
TUXEDO (George E. Haines, mgr.): Woonsocket, R. I., Aug. 29.
THE GIRL I LEFT BEHIND ME (Charles Pronman, mgr.): Chicago, Ill., May 29—indefinite.
TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city Aug. 7-22.
ULLIE AKERSTROM: Jamestown, N. Y., July 27-Aug. 26.
WALLACE STOCK: Newark, O., Aug. 2—indefinite.
WALLACE-HOOKER: Quebec, P. Q., Aug. 2—indefinite.
WILFRED CLARKE AND BEAUMONT SMITH: Charleston, W. Va., Aug. 21.
WAIFS OF NEW YORK: Chicago, Ill., Aug. 7-22.
WILLIAM BARRY (Malley and Lamb, mgrs.): Schenectady, N. Y., Aug. 23.
ZEB (Harry Hardy, mgr.): Indianapolis, Ind., Aug. 7-22, Columbus, O., 23-29, Dayton 31-26.

OPERA AND CONCERT.

AFRICA (W. H. A. Cronkhite, mgr.): Milwaukee, Wis., Aug. 8, Cleveland, O., 10-12, Buffalo, N. Y., 13-16, Syracuse 17, Albany 18, 19, Boston, Mass., 21-Sept. 2.
AMERICA (Abbey, Schoeffel and Gran, mgrs.): Chicago, Ill., April 22—indefinite.
ALI BABA (David Henderson, mgr.): Chicago, Ill., May 29—indefinite.
BROADWAY OPERA: Denver, Col., Aug. 2—indefinite.
BOSTON IDEAL CONCERT: Erie, Pa., Aug. 7-22.
CORINNE OPERA BURLESQUE (Mrs. Jennie Kimball, mgr.): Chicago, Ill., Aug. 7—indefinite.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 2—indefinite.
GILMORE'S BAND: Minneapolis, Minn., Aug. 2—indefinite.
GAIETY OPERA: Atlantic City, N. J., June 26—indefinite.
1492 (E. E. Rice, mgr.): New York city, Aug. 26—indefinite.
HINRICHS' GRAND OPERA: Philadelphia, Pa., June 29—indefinite.
LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Chicago, Ill., May 20—indefinite.
LYCEUM OPERA: Memphis, Tenn., July 23—indefinite.
MANHATTAN OPERA: Denver, Col., Aug. 2—indefinite.
MCCAULL OPERA: Atlanta, Ga., June 5—indefinite.
NEW YORK ACME OPERA: Detroit, Mich., Aug. 2—indefinite.
NASHVILLE STUDENTS (P. G. Wright, mgr.): Macomb, Ill., Aug. 21.
PAULINE HALL OPERA (George B. McLellan, mgr.): Boston, Mass., June 26—indefinite.
QUEEN'S OPERA: Montreal, P. Q., June 5—indefinite.
RAINMAKER OF SYRIA (H. W. Roseborn, mgr.): New York city Sept. 25—indefinite.
REED OPERA: St. Louis, Mo., June 19—indefinite.
SOUSA'S BAND (D. Blakeley, mgr.): Manhattan Beach, N. Y., July 2—indefinite.
SPENCER OPERA: St. Louis, do., June 10—indefinite.
WILBUR OPERA: St. Paul, Minn., June 8—Aug. 29.

VARIETY AND BURLESQUE.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Chicago, Ill., June 26—indefinite.
LENTON BROTHERS: Chicago, Ill., Aug. 7-22.
MAY RUSSELL: Columbus, O., Aug. 21-26.
NOSS JOLLITY CO. (Fred. Noss, mgr.): Franklin, Pa., Sept. 2.
OLD AGE AND YOUTH (Sam T. Jack, mgr.): Washington, D. C., Aug. 7-22.
TONY PASTOR: Albany, N. Y., Aug. 20.
WOODWARD'S SPECIALTY: Barnard, Vt., Aug. 8

MINSTRELS.

AL. G. FIELD: Richmond, Ind., Aug. 8, Dayton, O., 9.
CLEVELAND'S: Pittsburg, Pa., Aug. 7-9.
COSTON'S MINSTRELS (Charles H. Larkin, mgr.): Lowville, N. Y., Aug. 8, Watertown 9, Gouverneur 10, Ogdensburg 11, Canton 12, Potsdam 14, Malone 15, Rouse's Point 16.
GEORGIA MINSTRELS (Richards and Pringle, mgrs.): Valparaiso, Ind., Aug. 22.
LEW DOCKSTADER: Wilmington, Del., Aug. 8, Lancaster, Pa., 9, Pittsburg 10-12, Washington 14, Wheeling, W. Va., 15
PETHROSE AND WEST (Thomas R. Perry, mgr.): Utica, N. Y., Aug. 24, Saratoga 25, Troy 26, Albany 28, Pittsfield, Mass., 29, Springfield 30, Holyoke 31.

CIRCUSES.

ALBERT WETTER: London, O., Aug. 8, South Charleston 9, Yellow Springs 11, Xenia 12.
BARNUM AND BAILEY: Paterson, N. J., Aug. 8, Orange 9, Newark 10, New Brunswick 11, Long Branch 12.
COOK'S: Byrdstown, Tenn., Aug. 8, Pall Mall 9, Jamestown 10, Helenwood 11, Strunk's Lane 12.
HORNER AND RUSSELL: Pittsburg, Pa., Aug. 2—indefinite.
JOHN ROBINSON: Corydon, Ind., Aug. 8, Jasper 9, Connelton 10, Rockford 11.
J. H. LA PEARL: Cowden, Ill., Aug. 8, Kinmundy 9, Patina 10, Mason 11, Nenga 12.
MILLER'S: Brookston, Ind., Aug. 8, Remington 9, Goodland 10.
ORRIN BROTHERS: En route through Mexico.
SCRIBNER AND SMITH: Madison, Me., Aug. 8, Kingfield 9, Phillips 10, Farmington 11, Dixfield 12.
TAYLOR BROS.: Carroll, Ia., Aug. 12.
W. H. HARRIS: Keokuk, Ia., Aug. 8.
W. L. MAIN: Westfield, Mass., Aug. 8.
WHEELER AND CO.: Cookport, Pa., Aug. 8; Mitchell's Mills 9.

MISCELLANEOUS.

BUFFALO BILL: Chicago, Ill., May 20—indefinite.
BARTHOLOMEW'S EQUINE PARADOX (W. J. Maxwell, mgr.): Cleveland, O., July 31-Aug. 9.
BOYDEN'S WILD WEST: Providence, R. I., Aug. 2—indefinite.
DR. FLINT: Des Moines, Ia., Aug. 7-22.
GROSS BROTHERS: Cambridge, Ia., Aug. 8, Maxwell 9, Rhodes 10, State Center 11, Baxter 12.
KING SOLOMON (Eclosey Kiralfy, mgr.): Eldorado, N. J., June 29—indefinite.
PAWNEE BILL: Mulgrove, N. S., Aug. 8, New Glasgow 9, Truro 10, Halifax 11, 12, Yarmouth 24, Annapolis 25, Kentville 26, Windsor 27, Amherst 28, Moncton, N. B., 29, St. John 31.

OPEN TIME.

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NIAGARA FALLS, N. Y.: Park Theatre, August.
OWENSBORO, KY.: New Temple Theatre, Sept. 1, 2, October 2 3.
ST. JOHNS, N. B.: St. Johns Opera House, Aug. 25, Sept. 25.
TROY, O.: Troy Opera House, Aug. 31-31, Sept. 1-5.

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Opened its ninth season at Bennington, Vermont, Friday, Aug. 4, to a large house, and played to excellent business at Athol, Mass., Aug. 5. The leading artists of the company—Carlotta, Fanny Delano, Stanley Macy, Gilbert Sarony, C. B. Hawkins, Jeppe Delano, Harry Mathews, and J. P. Pro each scored individual hits, and the new specialties were loudly applauded.

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - AUGUST 12, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—THE PRODIGAL DAUGHTER, 8 P. M.
BROADWAY—PANJANDRUM, 8 P. M.
LYCEUM—CAPTAIN LETTARBLAIR, 8:15 P. M.
KOSTER AND BIAL'S—VARIETY AND OPERETTA.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

IN a paper in the *North American Review*, entitled "Disease and Death on the Stage," Dr. CYRUS EDSON good-naturedly ridicules the labored efforts of some actors to shuffle off this mortal coil with gruesome effect in the play. But the doctor takes no heed of the peculiar satisfaction that audiences get out of some such deaths. And would he have an arrant knave die as though falling asleep?

THE wife and daughter of CHRIS EVANS, the Fresno bandit, are going on the stage, and may experience some of the tremors that have afflicted persons in the stage at critical points on the road. The theatre public is not one to stand and deliver.

"AUNT" LOUISA ELDRIDGE'S idea of the reprehensibility of some of the features of the Midway Plaisance at the World's Fair is shared by the lady managers of that great show, who have asked for investigation and abolition.

OF the two hundred and sixty-three performances at Irving's Lyceum Theatre last season, one hundred and twenty-two were of SHAKESPEARE. And yet there are managers that weep for the decadence of the Bard of Avon.

SHYLOCK was never so successfully—or rather so perfectly—played upon the stage as he has recently been in Wall Street. The knife was sharpened to some purpose, and the pound of flesh—well, ANTONIO is bleeding yet.

FOR general and cumulative interest, the drama to be played by Congress at Washington, beginning this week, will be the most notable of the season. And it will offer great starring opportunity.

IT appears that mendacity, dishonesty, blatant bragging, and general depravity are, paradoxical as it may seem, like virtue in one respect. They have their own reward.

THE MIRROR'S despatches show that the regular season is already awakening.

THE SITUATION.

THE great business trouble that has disturbed many branches of activity and demoralized others occurred at a season most fortunate for theatrical interests. The Summer finds amusement matters naturally quiet. It is a period of rest and preparation.

Thus far, the general embarrassment of business has not had an appreciably serious effect upon theatrical doings and plans. Inter-season amusements have gone on with at least normal patronage, and from all accounts the projects of managers—which involve the employment of all the others of the profession—have been prosecuted preliminarily as originally outlined.

It is hoped—and it is probable—that before the season shall be fairly entered upon Congress will have taken such action that affairs will become more settled, public confidence will be restored, and business will resume its ordinary way. In which case the great public will no doubt turn with greater zest than usual to the large and talented body of persons whose pleasure and business it is to amuse.

PERSONAL.

WILDER.—Marshall P. Wilder writes to THE MIRROR from Chicago, under date of Aug. 1: "Have found the Fair all that has been claimed for it. Shall return home this week to commence work for Fall."

KIDDER.—Kathryn Kidder will star the coming season.

FRENCH.—It is now announced that the intended of Samuel French, of the London house of Samuel French and Sons, father of T. Henry French, of this city, is Mrs. Stead, widow of a major in the British army. The elder Mr. French is seventy-five years old. Mrs. Stead is said to possess a handsome estate.

WHEELOCK.—Joseph Wheelock and his wife are at the Highlands of the Navesink for the Summer. Mr. Wheelock was in the city on Thursday. He said that he had engaged with Edward Vroom's company for next season.

EDDIS.—Charles T. Edis is in town preparing for his season's tour. He will be seen at the New Park Theatre in the Winter in a new Count Casper. Robert Donnelly, the clever critic of the Brooklyn edition of the *World*, rewrote the piece, and Mr. Edis thinks it is decidedly a better work than the old version.

DEMILLE.—Mrs. Henry C. DeMille, widow of the late dramatic author, has opened a preparatory boarding school for boys and girls at Pompton, N. J., where Mr. DeMille purchased an estate before his death.

ARRING.—Agnes Burroughs-Arring is spending the Summer at Asbury Park. She visits town once a week.

BENDA.—Ella Benda, formerly of Augustin Daly's company, is stopping at Saranac Lake for her health. Her sister Lola is with her.

MCCUTCHEON.—Manager Wallace McCutcheon, of the Grand Opera House, Brooklyn, was in New York yesterday. Yon Yonson, with Gus Heege in the title role, will reopen his house on Aug. 26.

MCKEEVER.—Treasurer John McKeever, of Palmer's Theatre, has returned from his trip to the World's Fair, which he greatly enjoyed.

DAYMAR.—Clara Daymar, of the Summer company at the Soldiers' Home at Dayton, Ohio, is declared by the press of that city to have won her way to the enviable position of a general favorite by her earnest work, her charming appearance and her pronounced ability. She has appeared there with unvarying success in a wide range of characters.

GILMAN.—Ada Gilman is spending the Summer season at Fairview, N. J., as the guest of Mrs. J. Alexander Brown.

BLAISDELL.—Comedian William Blaisdell, of Pauline Hall's Opera company, spent a few days in this city last week. His wife has been the subject of much favorable comment on the part of the Boston critics. The company has been doing well. Mr. Blaisdell not being in the cast of Puritania enabled him to enjoy a short trip.

SCHOEFFEL.—John B. Schoeffel and wife (Agnes Booth) are in Montreal to meet and welcome Henry Irving and Ellen Terry.

WILSON.—Francis Wilson is doing the World's Fair. To so studious a comedian, the sights of that show will offer many suggestions for future use.

WEIL.—A. Weil, the well-known newspaper artist, has gone to the Catskills, under the orders of his physicians. Mr. Weil has worked very hard, and has injured his health. But it is hoped that the bracing mountain air, followed by a trip to the West, will reëstablish it completely. He will be absent from the city about a year.

DORNEY.—A cablegram received from Richard Dorney, manager for Augustin Daly, announced that he would be in this city on Wednesday, Aug. 9.

HILLMAN.—Blanche Hillman, who will play Wisconsin in The Phœnix, will introduce two new songs and her famous acrobatic dancing specialty.

RIAL.—Louise Rial will originate the part of the Countess in Darkest Russia. The character is remarkably strong, and it is thought to be well suited to Miss Rial's well-known abilities.

ATWELL.—Grace Atwell, who was a member of the Kemper and Wagenhals' Summer stock company at Binghamton, made a pronounced success as Juliet. The local critics praised her performance of this role unstintedly.

PENFIELD.—Mary Penfield is at Mt. Clemens, Mich., with her mother, taking the baths. On Wednesday they will leave for Chicago, to make a short tour of the Fair. The offers Miss Penfield received for next season were not to her liking, so she has concluded to wait a while before signing. She expects to return to town toward the end of this month.

LANDER.—Mr. and Mrs. Charles Lander are enjoying a visit to Lotta at her charming Summer home at Lake Hopatcong.

MCKAY.—Frederic E. McKay, of the MIRROR staff, is enjoying his vacation at Richfield Springs. Mr. McKay will return to town this week.

WEIR.—Edgar Weir, now known as J. W. T. Weaver, has been engaged for next season by Richard Mansfield.

SOUSA.—John P. Sousa, the famous band leader, owes his introduction to the "show world" to Milton Nobles. When Mr. Nobles first put a company on the road, in 1875, Sousa, then a mere lad, was his leader. His home was in Washington, where Nobles met and employed him. Mr. Nobles was quick to discover the young Spaniard's genius, and at the termination of his season, during the Centennial, he introduced him to Simon Hassler, of Philadelphia. His sterling ability soon forced recognition. The dramatic music now used in The Phœnix is principally Sousa's arrangement, and is probably the first work of the kind he ever did.

HOW DICKSON SECURED HER.

In Charles Dickson's new play, Admitted to the Bar, Dolly Nobles will interpret a character peculiarly suited to her exceptional talents for refined comedy.

Mrs. Nobles had contemplated a season's rest at her Brooklyn home, her services not being essential in The Phœnix. Mr. Dickson was in a quandary about the leading female character in his new play. He could hit upon no one who seemed to meet the requirements. He unbosomed himself to Milton Nobles.

"What is the part like?" asked Nobles.

"Just such a part as you would have written for your wife, had you written the play, full of light and shade, plenty of vivacity, very refined, and at times dramatic."

"Why don't you engage her for it?" cried Nobles.

"Great Scott!" said Dickson, "Do you mean to say that I could?"

"I shouldn't be surprised. At first she seemed delighted at the idea of a season's rest, but since my engagements are all made, and she fully realizes the situation, I don't believe she is quite so anxious to settle down in Brooklyn for a year."

"And would you consent to the engagement if she did?"

"Undoubtedly, we dine at Morello's tomorrow evening with her sister, Miss Bellim. Join us, and throw out a feeler."

The invitation was accepted, and before the dinner party dispersed Mrs. Nobles expressed her willingness, with her husband's consent, to join Mr. Dickson's company for a season.

And, gentle gossip, there you are!

AFTER THE BALL.

Many are under the impression that R. E. Graham's new comedy, After the Ball, is the same as the play advertised by Kernell and Fay. No play was written for the latter comedians. They had merely decided upon the title, but had not copyrighted it. Mr. Kernell gave Mr. Graham permission to use the title, and Mr. Mullaly immediately copyrighted it. This was approved by Mr Herbert, who adapted Mr. Graham's play from the French, although he was misled by the advertisement which appeared before he had completed his arrangements. The title is peculiarly adapted to Mr. Graham's play, the first act of which takes place before a ball, and the two following acts after it.

AN AMERICAN HERO.

Clinton G. Ford will play fair dates for six weeks with a repertoire of three pieces, and then continue his season with An American Hero. He will probably open at Worcester, Mass., on Aug. 21. Mr. Ford has gathered a good company, and An American Hero promises good results. It is a sensational comedy-drama, with telling climaxes, and it has scenery representing a New York safe deposit vault, a view of Wall Street, and Trinity Church, the Stock Exchange, etc., a shipwreck scene, and a novel effect in a sand storm. J. H. Young has painted the scenery.

AN ACTIVE CAREER.

A few facts about the director of the Mapleson and Whitney Opera company may prove of interest to MIRROR readers. Colonel Mapleson was born in London in 1853. After graduating at Christ College, Cambridge, he studied at Bonn University, Germany, where he got his face slashed in one of those foolish duels common to student life in the Fatherland. Returning home he decided to embrace a military career, and he entered Woolwich Academy, where he succeeded in passing a fair examination.

After going through the usual sub-lieutenant period young Mapleson contracted more debts than were congenial to Mapleson, senior, and on the son being promoted to a full lieutenancy, it was decided that he should retire to the army reserve and embrace a commercial career.

The Duke of Devonshire obtained Lieutenant Mapleson the position of Foreign correspondent at the Bank of Hamburg, where he remained until 1873, when Henry Mapleson came to this country with Madame Christine Nilsson, representing his father's interest with that prima donna. From that period Henry Mapleson, while continuing his military duties in the Army Corps, has been associated directly and indirectly with the management of the greatest opera artistes that have been heard in America. The list includes Nilsson, Patti, Tietjens, Roze, Hauk and others, too numerous to mention.

Henry Mapleson, in addition to managing for his father Her Majesty's Opera company, was also the manager in England of Ristori, Salvini the elder, and the German Opera company that introduced Wagner's Niebelungen Ring in London.

Not satisfied with managing Italian and German opera and foreign dramatic companies, Henry Mapleson formed a business arrangement with the late Carl Rosa and they ran English opera together for several years. When the English undertook the Egyptian campaign against Arabi Pasha Henry Mapleson—then a captain of artillery—volunteered to serve his country and came back flushed with success and bearing the Egyptian and English medals. Shortly after this he was appointed a major, and in 1888, on the retirement of the Earl of Granville, he was gazetted to the distinguished position of Colonel of the First Shropshire and Staffordshire Artillery, which position he at present holds. Colonel Mapleson is also a Justice of the Peace—that is, a magistrate on the bench. He is also a prominent member of the oldest Free Mason lodge in the world, No. 1 Lodge of England. Colonel Mapleson was married to Laura Schirmer at the British Embassy in Paris on March 17, 1890.

The coming Mapleson and Whitney opera season will prove whether Colonel Mapleson is as well qualified to run opera comique as he has proved himself to conduct other enterprises. Colonel Mapleson has visited almost every capital in Europe, Asia and America. He speaks four languages fluently, and like the typical Anglo American manager, he lives up to, if not beyond, his income.

IMPERIAL MUSIC HALL.

The Imperial Music Hall has been greatly improved. The balcony has been lowered seventeen inches, while the stage has been enlarged and lowered five inches. Seventeen boxes have been constructed, with partitions of ornamental brass work and rich silk plush draperies of crimson and gold. The new high art decorations of Sig. Ignazzio Ricca, however, are the feature of the alterations, which have cost Manager Kraus in the neighborhood of $10,000. The walls and the balcony have been treated in ivory and gold, and on the ceiling under the balcony ten mythological and allegorical paintings have been executed by Sig. Ricca. New scenery has also been provided. New Axminster carpets have been put down in the foyer and the aisles. Even the lobby has been entirely redecorated in pale blue and silver. The Imperial will reopen on Aug. 21 with a brilliant array of vaudeville talent, including seven European and ten American stars.

PICTURESQUE ROUTE TO THE FAIR.

No other line offers the variety of scenic interest between New York and Chicago that is enjoyed by World's Fair tourists via the Baltimore & Ohio Railroad. Passing through Philadelphia, Baltimore, Washington, the capital of the nation, and by way of Harper's Ferry and the historic Potomac Valley to the Alleghany mountains, which are crossed at an elevation of 3,000 feet above the sea, the traveler sees the arena of the activity of the nation as well as the principal historical features and scenic wonders of the East. Low rates.*,*

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

A writer in the New York *Press* gives an engaging picture of Grace Livingston Furniss, the young and successful author, as she appeared in her dainty apartment near Fifth Avenue. She is remembered for a pleasing story in the Nantucket vernacular, entitled "Pigott's Way," published in *Harper's Monthly* for June. Four years ago Miss Furniss first appeared as a dramatist, her initial play being A Box of Monkeys, which appeared in Harper's *Bazar*. This play is a favorite with amateurs, and it was so popular that a second edition of the number of the *Bazar* in which it appeared was called for. This year Miss Furniss first ventured in the professional field. She has written a play called The Angel for Felix Morris. A play from her pen, entitled The Golden Milestone, has been entered in the contest of the Chicago Carlton Club. A play that Daniel Frohman will produce, the first two acts of which were written by a well-known journalist and author, shows the work of Miss Furniss, who wrote the third act. Miss Furniss is spending the Summer in Nantucket. She is a daring horsewoman, and can trim a hat, make a gown or cook a dinner as deftly as she can write.

* * *

The new Irish comedy-drama in which John E. Brennan will star next season, opening at Bristol Conn., on Oct. 2, is called Tim the Tinker. The story developed is that of a boy kidnapped from his parents while they are traveling in Ireland. The father and mother die after their return to America, and a daughter, sister of the kidnapped lad, marries and visits Ireland with her child, a daughter aged five years, and with this child is saved from death in a runaway by a jolly young Irish tinker, who turns out to be the lost boy. The second act presents the interior of the tinker's shop, the third act gives a scene of Battery Park, New York, and the fourth act takes place in the New York home of the sister in New York. F. U. Prouty, business manager, writes from his Summer home in Bethlehem, N. H., that he has booked the play for thirty weeks through this State.

* * *

Clinton Stuart has returned to Paris, where he has been consulting with M. Jules Claretie concerning a version of the latter's play, L'Americaine, the rights to which are controlled by A. M. Palmer. M. Claretie has expressed his approval of Mr. Stuart's scheme of adaptation, which includes an original first act. "My play," he writes, "has become *our* play." Mr. Stuart has also completed and delivered versions of two German plays, likewise controlled by Mr. Palmer. One of these is a comedy, The Best Husband, based upon a piece by Von Moser; the other a "drawing-room melodrama," to which the adaptor has given a new title, The Price of Silence. N. C. Goodwin has acquired the rights for the coming season of an original four-act comedy from Mr. Stuart's pen. These plays being completed and delivered, Mr. Stuart is now at work upon a comedy in collaboration with Julius Gordon, and is arranging for several new plays, original and adapted, including a very important French comedy, the preliminaries of which detain him in Paris.

* * *

Word from Paris to Elisabeth Marbury says that Jehan de Saintré, a new opera by Jules Barbier, has been set to music by Frederic d'Erlanger, an accomplished musician and son of a wealthy banker. Aug. 1 was the date and Aix the place of the first production of the piece.

* * *

Carrie Louis during the coming season will make a special feature of At the State Capital, a society and political satire that has been written for her by Seymour Tibballs and Howard Wall.

* * *

Alexandre Aisson has been decorated with the cross of the Legion of Honor, at Paris.

* * *

Victorien Sardou has been elected president of the Society of Dramatic Authors of France.

* * *

Sans-Gene, a play written for Gabriel Rejane, will be produced at the Vaudeville in Paris the first week in October, under the direction of Albert Carré, joint author of the piece. An elaborate production is promised.

* * *

Louis Spencer Daniel, who is described in an unsigned letter to The Mirror as "author, actor and orator," has copyrighted a new and original comedy entitled The Jester, in which it is said he will appear the coming season. Mr. Daniel is about twenty-one years old.

* * *

Charles B. Cochran, of Pete Baker's company, and Addington R. Olding, an author of pantomimes, burlesques, etc., have jointly written a farce in which Vesta Victoria's "Bow-Wow" song is introduced.

* * *

R. A. Barnet, author of 1492, is writing a burlesque to be called Tobasco.

A VAUDEVILLE POSSIBILITY.

Many persons ambitious to be thought fashionable affect the vaudeville, a form of entertainment that has grown in popularity here as it has abroad to remarkable proportions, and which has just seized one of New York's largest and newest theatres—the Manhattan—which was erected with something like grand operatic hopes. But there is a set of real fashionables who do not even attempt the public vaudeville as an occasional dissipation, because they think it is vulgar, you know. An amusement man, with a view to reaching this exclusive set, suggested to a Mirror representative the other day that it might be possible to gather a company that would please and win the patronage of the ultra-modish; and as The Mirror man, who had nodded an equivocal response to this suggestion and passed on, met Marshall P. Wilder on the next block, the thought occurred of sounding this unique entertainer upon the question. And he was sounded.

"What do I think of the idea?" responded Wilder, as he cocked his head on one side as though to let some of his thoughts roll around into expression, "well, I don't know just what to think of it. Perhaps. I tried something of that sort for five weeks last season, you will remember, and it was very successful. It all depends upon the plan cut out and the management of it. A refined entertainment of this sort—and by this I don't mean a monotonous goody-goody show—would certainly catch on. A manager of the right calibre, who knew the particular public he wanted to cater to, and who knew the special artists that could cater to it in company—say half-a-dozen or less of the very best—the cream—would no doubt make such a venture very successful. In fact, he might make it very fashionable. He could offer it in this city, for instance, at the highest class of theatres as a matinee attraction on days foreign to the stereotyped matinee, and on the road he could fill places now occupied for the entertainment of the best people by lyceums and the like. Such an entertainment, after the special efforts of two or three very clever persons, could be filled out by comedy sketches or comediettas, and made very entertaining. But the difficulty is to get the right kind of artists—although they are to be had—and to find the right manager."

THE BOY DIDN'T KNOW.

The receipts of America, at the Auditorium, Chicago, are said to reach about $30,000 a week. The expenses of the production are about $10,000 a week. Treasurer Durand walked into the Auditorium office the other day and laid down on a table an untidy paper parcel for a moment while he went into another part of the building. Johnny Duncan, the punctilious colored office boy to Manager Milward Adams, saw the parcel, took it up and tossed it into a heap of waste paper in another room, and proceeded elsewhere with his work. When Mr. Durand came and found that his disreputable-looking paper parcel had disappeared, he had a fit then and there. It was some time before he could collect himself so as to speak, but when he did he organized a search for the parcel with all the excitement that attends the marshaling of forces in case of fire. The colored boy finally learned of the excitement, and brought forth the package. Treasurer Durand thanked him profusely, but the moment he got his package back he soured on the office boy and has not sweetened since. The package contained $5,000 in currency.

There are few managers in town, but hordes of actors are summering in the city. Negligé shirts are a blessing, even to professionals.

THE NEW PARK THEATRE.

Messrs. Hyde and Behman have had the Park Theatre entirely reconstructed. The old interior was torn out, and when the house opens on Aug. 26 with Nellie McHenry in A Night at the Circus the New Park will be as handsome as any theatre in the city so far as the interior is concerned. New floors, a new stage, eight new boxes, seventeen mezzanine boxes, new proscenium, new orchestra chairs, a new smoking room, a new retiring room for women, and beautifully decorated walls and ceilings in white and gold, with improved lighting and ventilation, are among the new things at the Park.

The exterior has also been completely metamorphosed. The electric lighting will be brilliant outside as well as in.

Among the attractions that will succeed a short run of A Night at the Circus are William Barry in The Rising Generation, Bessie Bonehill in her new piece, Playmates, Helen Mora in Comrades, George Monroe in My Aunt Bridget, Annie Pixley in a revival of Miss, Lew Dockstader and his minstrels, Donnelly and Girard in The Rainmakers, and Charles T. Ellis in a new play.

PROVIDENCE'S NEW THEATRE.

The new Opera House at Providence, R. I., Manager G. E. Lothrop's latest enterprise in that city, is a large and practically a new theatre built upon the site of the Providence Museum. The house is completed, and embodies all the comforts and conveniences of the first-class theatre of today. A new drop curtain representing a sunset at Capri, Italy, painted by W. A. Snow, of Boston, has been hung. A scenery tower, fifty feet high, has been erected. This will admit of the hoisting of all scenery instead of its being used in grooves. W. A. Snow and Charles B. Munroe have painted ten sets of scenery. The stage has been supplied with all modern equipment.

A Letter from John Mishler

Unable to visit all or to write to all that I would like to, I take the opportunity of reaching as many as possible, in a friendly letter in The Mirror. As we should all endeavor to elevate and improve, what we should be proud of, "our amusement business," what I write, I hope, will at least be interesting. I don't know much of the business, but what little I do, cost me at least ten thousand dollars and many years to learn, as I did business as many theatre managers do, on the go-as-you-please plan—and trust to luck for the financial results. I often asked myself the question "why are theatres not conducted like successful dry goods, jewelry, grocery or other branches of business?" In September, 1890, I concluded to try it. I now lead an entirely different life. Feel good during the day, sleep peacefully at night and am now much better satisfied financially. This was impossible on the old plan. My reasons for success are *a thoroughly clean theatre*. Cheap to keep so, yet how many are clean, WELL LIGHTED AND VENTILATED? Who will buy dry goods in a dirty, dark store? Just so with a theatre. How many managers watch the comforts of their patrons during the performance? ORDERLY OUTSIDE AND IN—the loafers about the front of a theatre are a great annoyance to persons that enter and keep away entirely a good many lady patrons. Have the "gallery gods" take off their hats and make all persons applaud *with hands only*. ATTACHÉS.—Clean, neatly dressed ushers that in a polite manner attend to their duties until conclusion of entertainment, and don't occupy front seats as soon as the performance commences. Keep them at their respective positions, and not grouped about the doorkeeper or visiting manager, giving various imaginary reasons for the small audience. BOX OFFICE.—Make this at all times as private to the public as the storekeeper does his books and money drawer, and when "counting up" have yourself, treasurer of company and ticket seller only present. MUSIC AND PROGRAMME.—Have the music the best that can be had and the programme dry and neatly printed in legible type. I have all of the play on the first page and refused an offer of $200 for a season for a ten line ad. between the cast. My advertising spaces are always taken and at high rates, because the advertisements can be seen and are read. It is a spicy newspaper and costs me $700 a season. Many persons come to the Academy early to read "*The Footlight*." NEWSPAPERS.—I don't advertise two attractions the same. I make the ads. new, attractive and full of information and always *tell the truth*. My customers read them with interest and I have their confidence. They know to a certainty that the goods are as advertised. If an attraction gets damaged on the way here I always tell my customers before they buy. The newspaper critics are never "worked" by me. They say just what they think without being severely critical or fulsome in praise, and this helps business, because it varies the monotony of fulsome lying about the size of the audience, the merits of the company or play, and people talk about it. *What influence has the local manager that asked it and the newspaper that has published everything offered by advance agents for ten years?*

THE STAGE.—Keep the floor clean. The dust raised by dancers, before the eyes of the audience, is not indicative of cleanliness. *Buy* carpets and good stage furniture. Have dressing rooms carpeted and clean, with chairs and table, good sized mirror that reflects and have a gas burner on each side. Don't expect ladies and gentlemen to dress well and act with an effort and satisfaction if you are too mean or indifferent to make it pleasant for them to do so. The best investment I ever made was $600 worth of "stage properties." Previous to this I gave from thirty to forty comps. a season for a $2.50 revolver, not counting the man's time getting it and returning it, and other articles in proportion. Have no one on stage that is not helping to give the entertainment. It adds moral tone to the theatre, avoids much unnecessary town talk and adds greatly to the pleasure and comfort of the visiting company. Always have enough stage help and don't be indifferent about putting up special scenery and getting complete stage settings, because it may be for one night only. BOOKINGS.—No repertoire companies booked upon any terms. Don't want to mislead customers with misrepresentations at cheap prices. Want them to come because they expect value for their money and will get it. Every theatre manager should weekly read carefully the leading dramatic newspapers same as other successful merchants watch closely the markets of the business they are in. Don't apologize to your patrons *after* an inferior performance. *Tell them before.* It is your duty not to deceive your patrons and to know the kind of entertainment you have. Would you buy clothing of a man that deceived you several times? Certainly not. That's the reason many people don't go to certain theatres; they have been deceived too often. Since 1890 I have not advertised for attractions or announced open time. Cannot accommodate the applications. Declined already this season 109 on file at my office. What is the reason? *A thorough business system, large audiences, satisfied managers and actors, and delighted customers anxious for more entertainments.*" Communities differ, therefore all attractions must not play entire circuit. No circuit monopoly. No compulsion. Book only where I think the entertainment will draw remunerative business, and give satisfaction. Aim to please all on a truthful basis. I take great pride in my occupation. If I sell good goods only, I must do a large business and make money. If I cannot get meritorious entertainments I prefer to have theatre closed. It gives the employés a chance to rest and I make money, because business will be proportionately larger when theatre is open. Poor performances do incalculable harm to the theatre and following attractions.

READING—ACADEMY OF MUSIC.—My annual brightening of the Academy of Music is so much appreciated by my patrons and visiting managers and actors that this year, though not really necessary, I have newly carpeted the auditorium floors, had wood work repainted and put in electric lighting. On the stage *everything has been cleaned* and I have provided new furniture, carpets and curtains; made all the dressing rooms models of cleanliness and convenience and raised rigging loft to a height of 56 feet. It looks like a new theatre, smells clean and is inviting.

SCRANTON.—ACADEMY OF MUSIC.—Thoroughly cleaned. Proscenium sides ornamented with handsome curtains. Width between stage girders made 43 feet and stage facilities much improved. Having spent $8,000 on improvements in 1890, the theatre does not require much now.

WILKESBARRE—GRAND OPERA HOUSE.—A complete new theatre in 1892 and therefore this season merely renovated. M. H. Burgunder, the well-known manager, will put forth special and original efforts this season at Scranton and Wilkesbarre for increased business. The extended lines of electric cars to surrounding towns will materially add to the attendance.

ALLENTOWN.—MUSIC HALL.—I had under way a reseating of theatre, new scenery, carpets, painting etc., but the idea has been postponed another year. Therefore the name will remain as before *Music Hall*. R. M. Whitesell continues as manager and will endeavor to boom business with some new ideas. House will be heated with steam.

HAZLETON.—GRAND OPERA HOUSE.—This town in two years has developed into liberal patronizing of meritorious entertainments. Geo. W. Hamersley conducts the theatre on metropolitan principles and is deservedly popular among his patrons and visiting managers. With the assistance of his partner, John Ely, and the electric street railway to points ten miles adjacent, just finished, I think Hazleton in 1893-4 will make a gratifying amusement record.

WILLIAMSPORT.—LYCOMING OPERA HOUSE.—A magnificent, complete new theatre last year and a satisfactory inaugural season. The people, I am pleased to say, want the very best only of the various kinds of companies, and so do the Board of Directors. John L. Gunter, an obliging, popular, willing gentleman, was new in the business and the coming season will agreeably demonstrate the results of his experience in managing a theatre.

POTTSTOWN.—GRAND OPERA HOUSE.—A last season's remodelled theatre on the ground floor in a prosperous community. Was asked to do the booking and belive that I am justified in placing there my brother managers, because they will do well. It is twelve miles below Reading, and my home system of doing business will reach there sufficiently to be beneficial. George R. Harrison, the president of the Opera House company, will cheerfully endeavor to please.

CARBONDALE.—GRAND OPERA HOUSE.—I have taken this under my fostering care with the assurance of liberal co-operation on the part of the owners of the building and Manager Daniel P. Byrne; the dressing rooms are to be made comfortable, the rigging loft probably raised to 50 feet, the auditorium cleaned and newly carpeted and everything done as I suggest to make engagements profitable and the place attractive to the people.

ASHLAND—OPERA HOUSE.—The latest and youngest addition to the circuit and a promising one it is. A comparatively new theatre now building, modern in its appointments. Electric cars easily reach a population of 25,000 in towns nearby where they have no good entertainments. Manager Theodore F. Barron is conscientious, and has controlled the old house for many years. With the new theatre he is ambitious to place Ashland foremost for amusements in Schuylkill County and I believe he will do it.

All the theatres are on the ground floor and prices are 25, 35, 50, 75 and $1.00.

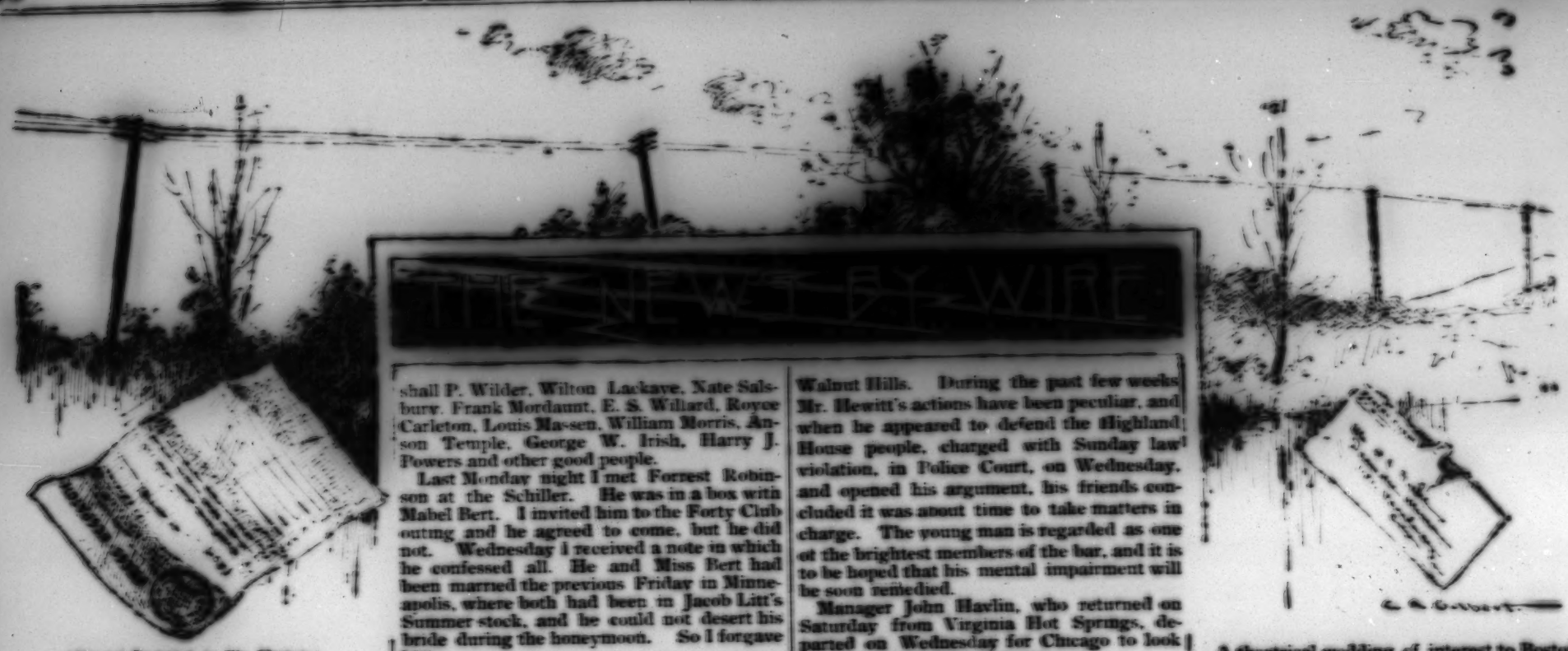
As I have stated I am not booking the circuit to raise the percentages by a combination of towns or for the pecuniary gain for my services, but because I take a pride in the business and I want *meritorious entertainments* to do well. My greatest pleasure is to give satisfaction and when I recommend an entertainment, to get a full house and have press and people commend sincerely my efforts to honestly elevate the stage. With malice toward none, charity toward all and with every effort to do the greatest good for the largest number, I am

Yours Fraternally,
JOHN MISHLER.

HALF RATE EXCURSIONS TO THE WORLD'S FAIR VIA WASHINGTON AND THE B. & O. R. R.

The Baltimore and Ohio R. R. will run a series of special excursions from New York to the World's Fair at rate of $15 for the round trip. The trains will consist of first class day coaches equipped with lavatories and toilet conveniences. The trains will start from Jersey Central Station, foot of Liberty Street, New York, at 8 30 A. M., Aug. 5th, 9th and 13th, and reach Chicago at 4 30 P. M. the following day. Tickets will be valid for outward journey only on the special trains, but will be good returning from Chicago in day coaches on any regular train within 10 days including day of sale. Stops will be made for meals at the dining stations on the line. A Tourist Agent and a train porter will accompany each train to look after the comfort of passengers. Tickets will also be sold for these trains at the Jersey Central offices in Newark, Elizabeth, Plainfield, Bound Brook and Somerville. New York offices 178, 415 and 1140 Broadway, and Station foot of Liberty Street.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 409 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.



[*Special Dispatch to The Mirror.*]

CHICAGO, Aug. 7.

The dramatic event of the week here, of course, was the first production by Nat Goodwin at Hooley's Theatre this evening of Gus Thomas' new play, which had been in rehearsal under the direction of the star and the author for some time. It is called In Missouri, the scene being laid near Thomas' old home, in Pike County, that State, and the scenery is painted from sketches made in the neighborhood by Albert, Grover and Burridge, of this city. Mr. Goodwin invested nearly $10,000 in the venture, and assumed a character new to him—that of a small, nervy, red-headed deputy sheriff, handy with his shooting irons and always equal to an emergency. The part is drawn on heroic lines, and there is a good deal of pathos in it. At this hour I would prefer not to give a verdict. Wait until next week. The play seemed to go well, the star was given a hearty welcome, and the venture looks like success. The house was crowded. Mr. Goodwin has an excellent company, including Frank Carlyle, W. G. Beach Burr W. McIntosh, Arthur Hoops, Robert G. Wilson, Belle Archer, Jean Clara Walters, Minnie Dupree and J. W. McAndrews (the "Watermelon Man"). The play is splendidly staged and looks like a go.

Mr. Willard closed his successful season of nine weeks at Hooley's Saturday evening, and will rest for a week before resuming his tour at Minneapolis next Monday. Louis Massen and his wife (Marie Burroughs) will spend the week at the Geneva Lake villa of Mr. and Mrs. W. J. Chalmers, and the members of the company will go up to the Minnesota lake resorts. Goodwin is booked for four weeks at Hooley's, and Willard returns then for three weeks, producing Wealth, and possibly Hamlet.

Thatcher, Rich and Harris' Africa company passed through here Friday, en route to Cleveland, where the new piece is to be doctored over a bit. I understand that it made a hit on the coast.

At the Columbia to-night Lillian Russell and her company brought out The Mountebanks for the first time here. It was well received by a very large and fashionable audience, and will no doubt run until Sept. 2, when the engagement closes. Lillian's plans for next season are still her own secret. Her father, Charles Leonard, well known in the profession as vice-president of the printing house of Knight and Leonard here, has just met with misfortune in the failure of his firm, but as every one seems to be failing these days he is by no means alone.

The Girl I Left Behind Me is still drawing large houses at the Schiller, where it opened its eleventh week with the sixth special Sunday night performance last evening. Harry Woodruff has succeeded Cyril Scott. Master Enos and his father have taken the place of Lawrence and Wallie Eddinger. Laura MacGillivray has Odette Tyler's part, and Byron Douglass has succeeded Emmett Corrigan in Wheatcroft's original part. W. H. Thompson and Sydney Armstrong, who have been ill, are back in the cast. Katherine Florence played Miss Armstrong's part in her absence, and gave a graceful performance of the role. The 250th performance, with souvenirs, occurs on August 26.

At the Grand, Sol Smith Russell began his fourth week in A Poor Relation last evening. It is the fifteenth week of his engagement, and his business keeps up remarkably. Hoyt's A Trip to Chinatown follows him.

Ali Baba still prospers at the Chicago Opera House, where it began its eleventh week last night. Ida Mulle is still on deck, and will probably remain there. Frankie Raymond has taken Louise Eissing's part in the title role, and does it well.

America continues its record-breaking career at the Auditorium, which is packed at every performance, and at McVicker's Denman Thompson continues with The Old Homestead to good business.

Last Tuesday afternoon the Forty Club gave a most enjoyable midsummer outing at Rector's Café de la Marine at the World's Fair grounds. Among the guests were Marshall P. Wilder, Wilton Lackaye, Nate Salsbury, Frank Mordaunt, E. S. Willard, Royce Carleton, Louis Massen, William Morris, Anson Temple, George W. Irish, Harry J. Powers and other good people.

Last Monday night I met Forrest Robinson at the Schiller. He was in a box with Mabel Bert. I invited him to the Forty Club outing and he agreed to come, but he did not. Wednesday I received a note in which he confessed all. He and Miss Bert had been married the previous Friday in Minneapolis, where both had been in Jacob Litt's Summer stock, and he could not desert his bride during the honeymoon. So I forgave him.

The outside theatres are opening up again. Saturday evening Jacobs began his Chicago campaign. The Academy of Music reopened with Katie Emmett in The Waifs of New York and the Clark Street Theatre with Hands Across the Sea. Yesterday afternoon Havlin's reopened with Hettie Bernard-Chase in Uncle's Darling, and The Soudan follows. Tony Farrell is the next attraction at the Clark Street in My Colleen. Next Saturday evening the Alhambra reopens with a big production by Corinne and Mrs. Kimball's company of Fraser and Gill's new burlesque, Hendrik Hudson, which Bob Fraser is rehearsing and which will be superbly staged. Manager Jacobs announces Corinne, Tony Pastor, and 5 Bells at the Clark Street Theatre soon.

Manager Ben Leavitt opens his New Windsor Theatre next Sunday afternoon with Lincoln J. Carter's big production of The Tornado, and Mark Murphy reopens the New Empire for Manager Hart Aug. 20 with O'Dowd's Neighbors, so you see we will soon have all of the shops running.

Sandow, the strong man, has made a big hit at the Trocadero, which is crowded nightly, and Manager John Morrissey is making a great success at the Grotto next door. This week he has Sabastian Miller, the German strong man, who issues a $1,000 challenge to outdo all comers, Sandow included.

Buffalo Bill still continues to coin money with his Wild West, and the Isabella Theatre is doing well with vaudeville. So is the Olympic. The English Military Tournament continues to draw well at the stock pavilion in the fair grounds. At the Madison Street Opera House, Manager Sam T. Jack's Creoles and Sandwich Island "hula-hula" dancers continue to hit 'em hard.

James Barton Key is still here, and his irreverent friends call him Jim Fat Key. He has arranged to take out a big comic opera company next season, but has selected only the chorus and ballet as yet. Townsend Percy is aiding him in this important work.

The Maharajah of Kapurthala is with us. He says: "There is only one Chicago." Some day he will meet Pete Dailey, and have Peter finish the sentence for him.

Sandow does not lift a piano any more. I understand he had some row about what make of instrument he should lift.

A Michigan manager whom I never met writes me to ask where Punch Wheeler is to be found. I do not know. The manager says he gave Punch time for The Colonel, a ten thousand-dollar beauty, and The French Spy. As yet he has seen only the beauty and a box of C. O. D printing. These must be the three shows Wheeler told me he was booking. He said that two of them would not go out, and the other was out and could not get back.

An Elgin manager complained to me the other day that he had written to McConnell for his open time and had received by return mail an almanac.

Can you inform me as to the whereabouts of "Hanky Panky" Johnson? He did not figure in the national lawn tennis tournament here last week, and I do not find his name among the entries for the international bicycle tournament here this week.

Jack Morgan, with Den Thompson, told me the other night of a "jay" who attempted to walk in at McVicker's, and when stopped at the door by Tom Geary, he asked: "Isn't this Thompson's restaurant?" He had seen Thompson's posters. He was directed around the corner to the restaurant he wanted, where a man can see sword swallowing three times a day without paying the Hindoo jugglers in Midway Plaisance to give exhibitions in that line.

I saw the wife of the Maharajah of Kapurthala the other day—one of his wives, at least. They say she is the prettiest in the lot. In that case he need have no fears for the safety of the harem in his absence.

BIFF HALL.

CINCINNATI.

Edgar B. Hewitt Taken to a Sanitarium—A Failure that Caused Little Surprise—Notes.

[*Special to The Mirror.*]

CINCINNATI, Aug. 7.

Edgar B. Hewitt, attorney for the local theatrical combine, whose efforts in resisting the Sunday amusement law have been so successful during the past two years, was on Thursday committed to a sanitarium on Walnut Hills. During the past few weeks Mr. Hewitt's actions have been peculiar, and when he appeared to defend the Highland House people, charged with Sunday law violation, in Police Court, on Wednesday, and opened his argument, his friends concluded it was about time to take matters in charge. The young man is regarded as one of the brightest members of the bar, and it is to be hoped that his mental impairment will be soon remedied.

Manager John Havlin, who returned on Saturday from Virginia Hot Springs, departed on Wednesday for Chicago to look after his interests in that city.

Miles and Caldwell's Actors' Holiday company, now rehearsing here at the Grand, will open the season at Kalamazoo, Mich., next Saturday.

Will Fennessy, who has been summering here, will leave the latter part of this month to resume work in the interests of The White Squadron.

The published announcement here in the *Enquirer* of Saturday last, as to the suspension of the *Dramatic News*, occasioned no surprise. In fact the folks at Hawley's have been expecting the failure of the paper for weeks.

Harry S. Eaton's Afro-American Vaudeville company will open the season at the People's one week from next Saturday.

JAMES MCDONOUGH.

BOSTON.

Bowdoin Square Sold—Settles Mechanics Strike—The Grand Opera Company Stock—Notes.

[*Special to The Mirror.*]

BOSTON, Aug. 7.

At noon to-day the Bowdoin Square Theatre was disposed of by peremptory auction sale by order of the mortgagee and in accordance with a decree of the Supreme Court. There was a fair-sized attendance at the sale.

The bidding started at $75,000. It was raised by steps of one thousand each to $96,000. At that figure it was purchased by C. W. Whittier. It is said that the sale took place merely to settle finally long pending claims to the ownership of the land on which the house stands.

At two o'clock this afternoon Business Agent Burke, of the Building Trades' Council, inaugurated a strike at B. F. Keith's new theatre on Washington Street. The carpenters, painters, steamfitters, and helpers, plumbers, marble cutters, and polishers all stopped work and went out. The trouble is on account of non-union men employed on the building refusing to join the union although given a long time to do so.

Boston's theatrical year advances: two more houses have begun their seasons, and two more still will throw open their doors next Saturday.

At the Bowdoin Square The Still Alarm was the opening attraction last Saturday, to be continued through the week. Instead of having worn its welcome out in Boston, the familiar melodrama has increased in popularity. W. S. Harkins was excellent as Jack Manley. W. T. Doyle, Harry Corson Clarke, Mrs. Frank A. Tannehill and Lillian Burnham were exceedingly good in their respective parts. The succeeding attraction, next Monday, will be Lost in New York.

This is the second and last week of Puritania at the Tremont, where the piece has drawn very well. In some respects the performance is better than last year. Miss Hall, for instance, being more delightful than ever as the Earl of Barrenlands, and Mr. Wheelan making amusing a part which had been dolefully gloomy. Fred Solomon is missed as the witchfinder-general, but Rosa Cooke is a great improvement over those who had appeared as Abigail. The music is slighted by the conductor, who hurries along at a break-neck pace which spoils some of the composer's effects. Dorothy Denning made an instantaneous hit with her rainbow dance, and four recalls in an evening are not unusual. Madame Pavart follows 14.

At the Park more changes have been made in The Golden Wedding. This week the additions are the Russell Brothers, who introduce their specialty, "The Irish Servant Girls," in the first part of the third act.

To-day the Howard Athenæum was reopened under the management of George E. Lothrop with the changes described last week. The Streets of New York was the play, with Jay Hunt as Dick Puffy and his little daughter Charlotte as Bob, the bootblack.

Michael Strogoff is the play of the week at the Grand Museum, Max Freeman playing the title role.

A theatrical wedding of interest to Boston people took place at the home of Captain William Daly, Jr., at Revere, Saturday, when Marguerite Daly, of the Daly Sisters, was married to Harry R. Vokes, of Ward and Vokes. The bridesmaid and best man were the theatrical partners of the happy pair—Lucy Daly and Mr. Ward. The ceremony was performed by Rev. Father Lee, of Revere, and all the members of the Daly family were present. Immediately after the ceremony Mr. and Mrs. Vokes hurried back for their matinee performances, he at the Bijou, and she at the Park. In the evening, at the Bijou, Mr. Ward surprised his partner by presenting him with a handsome traveling bag, gold trimmed, filled with toilet articles, the gift of management, attachés, and performers at the Bijou. The honeymoon trip to New York was a brief one, for Mrs. Vokes had to return to appear at the Park to-night, while her husband went on to Philadelphia.

It would be hard to get together more Boston favorites in one company than A. H. Dexter has done for the stock at the Grand Opera House. The roster is as follows: Joseph Haworth, Sadie Martinot, Annie M. Clarke, Frank J. Keenan, William Mestayer, Helen Dayne, Kate Ryan, Mark Price, Lillian Masterson, Belle Stokes, Charles E. Inslee, Frank Andrews, Edward Wade, Caroline Lockhart, Maud Brooker, J. W. Riley, Maud Herman, Ella L. Lawrence, Julia Batchelder, Helen Mumford, Winifred Richards, Richard Frost, George Wheeler, Miss Livers, Kate Dooling, Fannie Knight, Hattie Johnson, Charles McNally, Andrew Silver, Kate Long, Emma Ballard, Julia Spinney, Annie Coughlin, Herbert Wilson, and M. Penniman. The company will first play in The Bells, Frou-Frou, and Louise Imogen Guiney's adaptation from the French, The Prince's Tragedy, during the week of 28. Then combinations will occupy the house until the first week of October, when Rosedale will be revived for a fortnight. Several new plays as well as familiar ones are to be produced by the stock company during the season, and among the prominent stars to visit the house are Clara Morris and Alexander Salvini. The season opens 12, with The White Squadron. During the Summer additional lights have been placed in the theatre in clusters around the heavy pillars which support the balcony. Manager Dexter's office has been enlarged, and now has connected with it a handsomely decorated private office. Behind the curtain many of the dressing-rooms have been renovated, recarpeted and refurnished, new scenery has been painted and new furniture has been added. Manager Dexter's executive staff will be: Martin Drake, treasurer; Benjamin Bass, assistant treasurer; Thomas Cash, advertising agent; A. G. Pond, doorkeeper; Samuel Brooker, scenic artist; J. R. Pitman, stage manager; and James Murray, stage carpenter.

Among the changes made at the Museum during the Summer is the construction of a small hall suitable for recitals out of the space where the museum features of the establishment were exhibited in the past. New ante-rooms for the convenience of patrons have been added, a new ticket-office has been put in, and many other changes have been made, so that Boston's theatregoers will open their eyes a fortnight from to-night, when they go to see Roland Reed in Innocent as a Lamb.

At the Boston the entrance is being increased, and a number of other important changes are being made. Upon the stage all is bustle in getting ready for the production of The Black Crook on Sept. 4. In one scene 850 incandescent lights will be used in a dazzling effect. In the company will be A. C. Dethwyn, Lida Dexter, George Morton, and David Davis.

Lawrence Hanley, in The Player, will open the season at the Globe 28. Since the house closed late in May new and more comfortable seats have been added to the auditorium, adding greatly to the convenience of patrons, but diminishing the seating capacity of the house by about fifty.

Saturday evening the Palace opens with the Nibbe Burlesque company. Since the house closed the front has been repainted and the whole interior of the auditorium. White is the prevailing color, relieved with artistic frescoing. New seats upholstered in blue plush have been put in. New scenery and a new drop curtain have been added, and behind the scenes electricity will be used where gas has been employed. The orchestra will

be enlarged, and will be under the direction of Frank Stanley. It seems as if the coming season of the Palace under the management of Frank J. Filling would be a most brilliant one.

May Herrick tells me that I was not quite right when I said last week that she had only appeared in three plays since her début. Still her list of parts is not a very long one, for she played one character in The Two Sisters for five seasons. She is now visiting in Lynn and will go to Bar Harbor, returning to Boston for another visit before joining Delmonico's at Sea.

B. F. Keith's new theatre on Washington Street will have eighteen exits.

Absolute safety has been attained by the new electric light system which has been put in at the Hollis Street. That is the principal change made there during the Summer vacation.

Marguerite Merington is at Nahant, where she has made a number of changes in Captain Lettarblair.

George E. Lothrop is to take his family to Europe for a brief visit as soon as he has all his houses started for the season.

Edward E. Rice has cast the principal parts in Venus as follows. Camille D'Arville, the Persian Prince; Belle Thorne, Venus; W. H. Hamilton, Mars; Regaloncita, Cupid; Hallen Mostyn, the Grand Llama; Harry McDonough, the Astrologer; Cora Tinnie, who has been singing in London for several seasons, will probably be in the company. The piece tells the story of a Persian prince who cannot find his ideal woman on earth and is projected to Mars, where he finds Venus. She has been divorced from Mars for several centuries, and they fall in love with each other. H. L. Reid and Frank Rafter are at work on the scenery, and the costumes are being made from designs by Mrs. C. F. Seidel and Mrs. Dowling. There will be a number of ingenious electrical effects introduced into the piece.

James A. Herne's vacation at his delightful cottage in Squantum is about over for his tour in Shore Acres begins at Providence on Sept. 11.

Louis Miller, who has been leading the orchestra at the Park this Summer, is writing the music to a comic opera for which James Gorman furnished the libretto.

JAY B. BENTON.

ST. LOUIS.

A New Comic Opera—Attractions at Schnaider's and Uhrig's—Close of the Opening Season.

[*Special to The Mirror.*]

ST. LOUIS, Aug. 7.

A new opera called Tennessee, or the Maid and the Convict, was first presented at Schnaider's Garden last night to a large audience. The cast included the full strength of the Reid Opera company.

The prima donna part was to have been taken by Addie Cora Reid, but owing to her illness Emily Seymour assumed it. She sang and acted charmingly. Ada Somers McWade and Sylvester Cornish sang and acted cleverly. Mae Stuart took Miss Seymour's part. The principal male parts were filled by John E. McWade, Richie Ling, and Stanley Felch, who all did their best. The music is tuneful and catchy and the libretto snappy and full of bright lines.

There are several taking features in the opera. Among the principal ones are an ambulance corps of young ladies, a detachment of National Guards, and a scene when the convicts in a penitentiary workshop suddenly escape. The opera was put on in realistic manner. Incidental to the opera Senorita Gautier introduced her latest dance, El Bolero, and the Tennessee skirt dance.

The strongest programme given this season at Uhrig's Cave was put on to-night. It is the opera Cavalleria Rusticana, followed by the tuneful and taking Pirates of Penzance. The cast of Cavalleria Rusticana includes William Pruette as Alfio, and Charles O. Bassett as Turiddu. Mr. Bassett was engaged especially for the production, and with Mr. Pruette was in the original cast when it was first given in England. Carlotta Maconda, as Santuzza, Minnie Bridges as Lola, and Gertie Lodge as Lucia completed the cast. The cast of The Pirates included May Baker, Minnie Bridges, Gertie Lodge and Messrs. Runkle, Nash, Lyding, Amsden Lodge and the balance of the company.

The St. Louis *Chronicle* has been booming a benefit gotten up by it to be given to-morrow (Tuesday) night at Schnaider's Garden for a hospital Fund.

Charles Bassett arrived last Thursday from Louisville.

The pyrotechnic spectacle, The Bombardment of Fort Sumter, opened last Saturday night before a very large audience at Sportsman's Park.

The season at the theatres will soon open. Pope's will open on Aug. 20 with Tony Farrell. Havlin's will open on Aug. 27 and the Hagan will follow Sept. 4. Havlin's Theatre, besides being newly decorated, will have new chairs. Pope's has had a general overhauling and will look bright and fresh. Hagan's has had new carpets put in as well as new decorations.

The Grand will be freshened up and will open the last of the month. The Olympic will not be behind the other theatres in its interior brightenings, and will open the latter part of the month.

Ted Ernst, last season with the Prescott company as advance representative and who has had charge of the press this Summer at Sportsman's Park, left Monday for the East. He goes in advance of 8 Bells.

The *Dramatic News* has not been on sale at the news-stands for the last two weeks.

J. J. Campbell, the well-known St. Louis *Chronicle* dramatic editor, has been quite ill for several weeks at Hot Springs. He is now rapidly recovering.

Ed. Dunn, "seven days ahead of Frank Daniels," remembers me by an occasional characteristic postal card. He is one of our St. Louis boys who has made fame as a hustling advance representative.

The St. Louis *Chronicle* has also been offered a benefit for the Hospital Fund by the Spencer Opera company at Uhrig's Cave the last week of the season. The offer has been accepted.

Harry Brown left on Saturday to join Charles Frohman's Comedians.

Addie Cora Reed will go to Chicago to take in the World's Fair next week.

Schnaider's Garden will close season on Sunday night with a benefit to the proprietor, Jacob Rowak.

The Loring Sisters (Myrtle and Bonita), well known amateur dancers here, have been engaged to dance at Uhrig's Cave week of Aug. 14. They will give a Japanese umbrella dance, which has made a hit at several private entertainments. There is a possibility of their going the coming season with Archie Boyd to dance in The County Squire.

W. C. HOWLAND.

PITTSBURG.

Preliminary Attractions and the Opening Season—Improvements—Theatrical and Professional Notes.

[*Special to The Mirror.*]

PITTSBURG, Aug. 7.

On Thursday the Bijou Theatre will open the season with Lew Dockstader's Minstrels. The box-office opened last Saturday, and the rush for reserved seats proved that the performances will be well attended. Next week, The Hustler.

Cleveland's Minstrels, allied with the European Vaudeville company, will make their first appearance here at the Grand Opera House for three performances only, beginning to-morrow. Indications point to overflowing houses. The regular season begins on Aug. 28.

Ten Nights in a Bar-Room opened to excellent houses, matinee and night, at Harris' Theatre. Next week, The Cross of Gold and The Toodles.

Finishing touches are being put on the New Palace Theatre, Allegheny, and it will be dedicated on Aug. 21. The opening attraction will be Master and Man.

The Alvin and Duquesne theatres are undergoing improvements; also the Academy and Davis' Eden Musee.

The Academy of Music will open on Aug. 31.

Harris' Theatre Summer season will close the week of Aug. 12. The regular season will open on Aug. 21.

The New East Liverpool, O., Opera House is almost completed, and will be under the management of James E. Orr. The opening attraction will be Thomas W. Keene.

Fred. Toerge, well known to the theatrical profession, and one of the leading musicians of this city, will be leader of the orchestra this season at the Alvin.

Phil. Weis will be leader of the orchestra at the New Palace Theatre.

Manager Ed. Starr, formerly of Harris' Theatre, will be manager of Corinne Lyceum, Buffalo.

Manager E. D. Wilt, of the Grand Opera House, returned from Atlantic City.

E. J. DONNELLY.

THE BAXTERS PRODUCED.

[*Special to The Mirror.*]

PORTLAND, Me., Aug. 7.

McKee Rankin's new play, The Baxters, was produced this afternoon at Bartley McCullum's Summer Theatre on Peak's Island. The play was written for Charles Cowles, the well-known Yankee comedian, and was produced for the first time to-day. Manager McCullum put the play on in fine style, with new scenery by Charles Booker. The cast was selected from the best people in the McCullum company.

The play is on the order of The Old Homestead, but much better. The plot is simple, yet it holds the audience to the end and keeps them laughing and crying alternately.

Mr. Cowles appeared in the principal role, Eben Baxter, postmaster of Matawan Corners. He made the hit of his life, and after each act received an ovation.

Emmett C King did excellent work in the part of Tom Baxter. He had a splendid conception of the part and displayed marked ability. His reading of the lines and his make-up were all that could be desired. John R. Armstrong deserves special mention for his work as John Loring.

Mamie Ryan looked charming and won hearty applause for her fine rendering of the leading part of Phyllis.

Hattie Foley did the best work she has done since she came here as Mrs. Baxter.

The play will be produced this season on the road. Mr. Cowles will leave for New York after this week to make arrangements for the coming season.

CHARLES DONOVAN,
Manager Bartley McCullum's Theatre.

A NEW COMEDY.

[*Special to The Mirror.*]

INDIANAPOLIS, Ind., Aug. 7.

The Park Theatre, in a new red dress, opened to-day, and both at the matinee and to-night there was S. R. O. The comedy C. B. was the attraction. It was presented by an excellent cast, and made a pronounced hit. Sixteen thousand feet of scenery used in the World's Fair scene surpassed anticipation. The setting fire of a barn by a stroke of lightning and the natural gas scene were realistic, and got three curtains. The specialties by Rose Melville, Messrs. Bush, Lawson and Gillingwaite made distinct hits, and there were hearty encores. Miss Melville's characterization of Sis Hopkins evoked roars of laughter.

GUSTAV A. REUBER.

THE OPERATOR.

Harry St. Ormond has been applying his practical knowledge of stagecraft to elaborating the scenic effects in The Operator. He will introduce new ship and wreck scenes that he promises will prove sensations in the way of stage mechanism. The Operator was a record breaker last season, and it will no doubt prove even more successful under Mr. St. Ormond's management.

AMICABLY SETTLED.

The little difficulty of Managers W. A. Brady and J. W. Rosenquest regarding The New South has been amicably settled. Blue Grass, George Farren's new comedy-drama, will fill the two weeks fixed for The New South at the Fourteenth Street Theatre, beginning on Aug. 14, and Mr. Brady's The New South will be seen at the Madison Square Theatre as heretofore announced.

CUES.

Rachel Sterling has been re-engaged for the leading part in The Span of Life. Miss Sterling is spending the Summer at the Argyle, Babylon, L. I.

Gus Williams is in receipt of his new manuscript of this season's April Fool from the hands of the author, C. Wallace Walters. The new work is funnier than ever, and admits of more amusing complications than the original version, which made a strong impression last season.

The Columbus Theatre, in Harlem, will open for the season on Saturday night, Aug. 12, with Frank Losee in The Romany Rye.

Fitz and Webster are busily engaged rehearsing at Central Hall. They will open in A Breezy Time at Stamford, Conn., on the 16th inst.

Steve Leach will take out We, Us & Co., opening next week.

The Later On company, under the management of T. W. Dinkins, is complete.

Bettina Girard is rehearsing the leading part in In Old Kentucky Jacob Litt's forthcoming production, at the Broadway Theatre.

Eugene Wellington has signed as agent of Charles A. Gardner in Karl the Prize Winner. Last season Mr. Wellington managed Mark Murphy in O'Dowd's Neighbors.

Sydney de Grey, who was with Blue Jeans last season, has signed with Evans and Hoey for the coming season.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Adams, E. B.	Fawcett, Annie C.	Meurlin, Lilian C.
Archer, Herbert	Fleming, William	Mgr Helen Barry
Andrews, George	Gurney, Marie	Mgr. Jos. Murphy
Aston, Arthur E.	Goss, Frank F.	Mgr. Tony Farrell
Atherton, Douglas	Granger, Maud	Marsh, Fanny
Ashton, J. L.	Gilman, Carolatta	Miskell, Caroline
Barrington, Ethel	Graham, Chas. E.	Mc Keever, Joseph
Burg, Ellen	Grace, Sam	Moore, Louise
Boyd, Archie	Grinnell, Benj. F.	Mancer, Joseph
Bouscault, Aubrey	Gilmour, J. H.	Narcisse, Miss
Brooks, Myra C.	Hadley, Frank V.	Parker, George D.
Barnes, Paul	Harvey, J. Clarence	Pascoe, W. H.
Beach, Anna L.	Harris, Fred M.	Polk, J. E.
Biano, Baroness	Hines & Remington,	Peare, Emebe
Butler, Miss G. A.	Hasgood, D. H.	Power, Tyrone
Burbridge, C. J.	Hooper, H. Brooks	Rockwell, Chas. H.
Bethel, Edwin	Harris, Evan	Rimear, Francis
Bewron, George	Henley, E. J.	Reeves, Sydney
Boyson, May Stev'ns	Haines, Nat	Reed, J. A.
Brennan, Matt	Hutchins, Nettie	Ray, Charlotte
Bennett, C. Hugh	Haines, Minna Gale	Ring, Wm.
Bates, Wilbur M.	Hardy and Symns	Reese, Laurence
Clifton, George J.	Howe, Kath. B.	Royston, W. E.
Casthorne, Herbert	Hosford, Maude	Reilly, Jas. A
Carpenter, Louis	Hadley, Tilhan	Ransom, Virginia
Crandall, Harry	Hagger, Emma	Raymond, Alice
Cochrane, C. E.	Huey, Mr.	Rial, Jay
Coyne, Joe	Halien, Fred.	Ryer, Geo. W.
Carleton, W. T.	Irving, Philip H.	Reynolds, Mr.
Campbell, Charles	James, O. P.	Stahl, Richard
Clifton, Marion P.	Kearney, Alexander	Sanger, Eugene B.
Cottrelly, Mme.	Knyvett, Ferrers	Shine, Giles
Carlyle, Frances	Kingdon, Francis	Strong, Anna
Calvers, Louise	Key, Jas. Barton	Sloane, W. H.
Clayton, Frank B.	Kinsbury, Jerome	Scott, R. E.
Campbell, Bessie R.	Kellogg, F. A.	Symns, W. C
Campbell, Robert	Lipman, Clara	Shepard Bros.
Coveney, Howard	Lee, Clarence W.	Solymon, Wgr.
Coombs, S.	Lee and Harrison,	Shaw, Wallace D.
Cummens, Ellen	Lytell, Wm.	Tuthill Ben
Callahan, Chas E.	Lehman, Henry	Thropp, Clara
Curtis, Frank	Lamar, Lee	Treadors, A. T.
Clara, Henry W.	Leslie, Irene	Townsend, Chas
Crane, Seth M.	Leslie, H. J.	Trevelyn, Arthur
Crosbie, W. C.	Lane, J. H.	Templeton, John
Campbell, Willis	Laurence, L. E.	Underwood, C. L.
Dickson, Ana	Lyons, Fanny	Verdmal, Mrs. D. F
Diggens, O. L.	Merli, Madeline	Vosburg, E. A.
Dewey, Dillon	Martinot, Sadie	Van Tassel, Cora
Devine, K. J.	Mgr Germans' Min-	Williams, Geo.
De la Barre, Mr.	strels,	Waite, May
Davidson, Mabel	Mortimer, Estelle	West, Oliver
Dan, Mildred	Mgr. Lottie Co.,	Watterson, Henry
Davenport & Wilson	Mgr Faust Heart Co.	Wimer, Sydney
Dowley, Harry N.	Mason, Edith	Weaver, Blanche
Dodson, Benj. F.	Morton, W. H.	Wheatcroft, Helen T
Elliot, Arthur	McEwen, W. W.	Wood, Epp
Elster, W. C.	Madell, A.	Whittier, Robert
Ford, A. H.	Manley, Joseph	Wing, Charles A.
Ferree, Owen	Martens, Carl	

DATES AHEAD.

Received too late for classification.

A TURKISH BATH (E. H. Macoy, mgr.): Rochelle, Ill., Aug. 24, Dixon 25, Clinton, Ia., 26, Muscatine 28.

BLACK CROOK (Eugene Tompkins, mgr.): New York city Aug. 14—indefinite.

E. S. WILLARD: Minneapolis, Minn., Aug. 14-19, St. Paul 21-26, Duluth 28-30.

FLAG OF TRUCE (Walter Sanford's): Philadelphia, Pa., Aug. 14-Sept. 2.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Aurora, Ill., Aug. 14, Joliet 15, Streator 16, Pontiac 17, Bloomington 18, Decatur 19, Pekin 21, Canton 22, Fairbury 23, Springfield 24, Petersburg 25, Jacksonville 26.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Elgin, Ill., Aug. 14, Rockford 15, Beloit, Wis., 16, Freeport, Ill., 17, Lyons, Ia., 18, Clinton 19, De Witt 21, Maquoketa 22, Anamosa 23, Monticello 24, Independence 25, Waverley 26.

JAMES A. REILLY: Manitowoc, Wis., Aug. 8, Green Bay 9, Portage 10, Eau Claire 11, Hastings, Minn., 12, St. Paul 14-19, Minneapolis 21-26.

JANE (Charles Frohman, mgr.): San Francisco, Cal., Aug. 14-19.

LOST IN NEW YORK: Boston, Mass., Aug. 14-19, South Framingham 21, Fall River 22, Waterbury, Conn., 23, New Haven 24-26, New York city 28-Sept 2.

MCCARTHY'S MISHAPS (C. E. Rice, mgr.): Baltimore, Md., Aug. 21-26.

MY JACK (Walter Sanford's): Chicago, Ill., Oct. 30.

OUTCASTS OF A GREAT CITY (James B. Belcher, mgr.): Columbus, O., Aug. 7-12, Dayton 14-19, Harrisburg 21, Springfield 22, Troy 23, Piqua 24, Sidney 25, Greenville 26.

POWER OF GOLD (Walter Sanford's): Boston, Mass., Aug. 21-26, Lawrence 28-30.

SPOOPER COMEDY: Bloomington, Ill., Aug. 7-12, Peoria 14-19.

STRUGGLE OF LIFE (Walter Sanford's): Philadelphia, Pa., Aug. 19-Sept. 2.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Chicago, Ill., Aug. 14-19, Ottawa 21, Galesburg 22, Bloomington, Ia., 23, Muscatine 24, Iowa City 25, Cedar Rapids 26.

THE HUSTLER (Davis and Keogh, mgrs.): Springfield, Mass., Aug. 14, Hartford, Conn., 15, Newburg, N. Y., 16, Middletown 17, Hoboken, N. J., 18, 19, Pittsburg, Pa., 21-26, Beaver Falls 28, Butler 29, McKeesport 30, Altoona 31.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
ALHAMBRA	Comedy
ACADEMY OF MUSIC	Waifs of New York
CHICAGO OPERA HOUSE	Alabama
CASINO	Haverly's Minstrels
COLUMBIA	Lillian Russell Opera Co.
CLARK STREET	Hands across the Sea
GRAND OPERA HOUSE	of Smith Russell
HAVLIN'S	Hettie Bernard-Chase
HOOLEY'S	Nat. C. Goodwin
MCVICKER'S	Denman Thompson
SCHILLER	The Girl I Left Behind Me
WINDSOR	The Tornado

BOSTON.

BOWDOIN SQUARE	Still Alarm
PARK	The Golden Wedding
TREMONT	Pauline Hall Opera Co.

PHILADELPHIA.

GRAND	Hinrichs Grand Opera

ST. LOUIS.

SCHNAIDER'S GARDEN	Reed Opera Co.
UHRIG'S CAVE	Spencer Opera Co.

ST. PAUL.

GRAND	Jacob Litt's Players
METROPOLITAN	Wilbur Opera Co.

SAN FRANCISCO.

BALDWIN	Aristocracy
CALIFORNIA	R. B. Mantell
STOCKWELL'S	Stockwell's Co.

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THE WOMAN'S PAGE

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1432 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

An Active Organization.

The regular literary meeting of the Professional Woman's League last Wednesday was largely attended. Ella Starr appeared in the costume of a Japanese princess, and presented a picturesque appearance as she read a paper on "The Literature of Japan." A romance based on the ancient Japanese superstition that the souls of departed persons after death enter into animals was read from a book 400 years old, and was listened to with marked attention.

Catharine Stagg, Bertha Welby and another member of the League discussed the paper indicating that they had read upon Japanese book lore.

Among those that were present were Dora Goldthwaite, Rosa Rand, Katie Mayhew, Louise Dickson-Berkeley, Constance Hamlin, Fannie Gillette, Ada Gilman and Laura Burt.

At the next meeting Louise Dickson-Berkeley will relate her experiences during a theatrical tour of the Sandwich Islands. Miss Berkeley has at the League rooms a very interesting exhibit of curios from the Antipodes. They are in charge of Katie Mayhew, who showed them to a reporter of THE MIRROR. The articles include beautiful shells upon which are wrought landscapes and marine scenes, which are made additionally effective by the transparency of the shells. There are also feathers from rare birds, an emu egg from Australia that bears a work of art, a mandolin made by Indians of Southern Mexico, and having as a back the hide of an armadillo; a Mexican shawl two hundred years old, a Tapa cloth made by Samoan girls, a book containing the ferns of New Zealand, a skin from a king penguin, and several other rare and beautiful articles. Miss Berkeley will talk interestingly about these curios on Wednesday.

Ada Gilman told the reporter that she had in her charge a large quantity of rare, handmade laces that the League desired to dispose of for the benefit of a woman who is in sore need and is unable, by reason of age and infirmity, to support herself. The owner of the laces was the mother of a well-known actress who died some time ago. Among the laces are twelve yards of genuine Honiton, now very rare; a point lace cap and a handkerchief, butterfly bows of point lace for the neck, seven yards of narrow point lace, and six yards of round point lace; a large quantity of black thread lace; a lace flounce valued at $150; point applique laces, and several sets of stage jewelry.

Bertha Welby and Katie Mayhew are charming women in a charming place, as a representative of THE MIRROR soon discovered when they began to tell him how finely the League is flourishing.

"I never knew that there were so much talent and so many charming personalities among the women of the stage until I met them here in the League gatherings," said Miss Welby. "We have now 400 members, and our work is telling among the women of the stage. Mrs. A. M. Palmer, whose place as manager I am occupying while she is in Europe, has given us invaluable aid in our undertaking, writes encouraging letters from Stuttgart, Germany, and sends us many foreign papers and magazines.

"Blanche Weaver's lecture on 'Physical Culture' has attracted so much attention that a repetition of it has been demanded, and we have been offered the use of the rooms of the Elks, where Miss Weaver will again deliver her lecture. We shall have women ushers, and we shall have other unique arrangements about the meeting, which will be held on Aug. 15, I think. Mrs. Palmer may return to us by that time. An admission fee of twenty-five cents will be charged."

In a few weeks the League will listen to the libretto of a new opera written by Isabelle Clayton and set to music by Emma Steiner, an accomplished musician. Those who have read the MS. say that Miss Clayton's work is exceedingly clever, and the musical score of Miss Steiner is said to be excellent. The subject to be discussed on this occasion will be "Operatic Construction." Many of the most accomplished women of the League are studying up operatic works and preparing generally for a strong discussion of the new opera, which will be fairly and unstintedly criticised by women who know whereof they speak.

Another interesting feature will shortly be presented for consideration. It is a paper on ancient and modern dancing in all its forms and as performed by all nationalities. Mlle. Leontine is engaged on the paper and will illustrate her subject in costume and exhibit some of the pupils who are receiving instruction from her under the auspices of the League.

Katie Mayhew, chairman of the Committee on Dancing, said that the League classes in dancing were progressing nicely. Private and class lessons are given on Mondays, Tuesdays, Thursdays and Fridays in the afternoon, Mlle. Leontine and Marie Barnum being the instructors. These accomplished teachers can prepare pupils in a short time for specialties.

From an Old Paper.

In view of the recently deceased Crinoline Scare, the following item from a copy of *Harper's Weekly*, dated Jan. 11, 1861, may be of interest:

THE SPREAD OF FASHION.

(An extract from a beautiful and fashionable young lady's letter):

"I must tell you, dear, that I have got such a capital Crinoline! I wish I could send you the pattern. It is a perfect love—the most angelic thing I ever saw—so light and graceful, and easy, and so comfortable that one feels as though one was swimming through the air with it. Of course it is thoroughly French. I got mine at Boulogne, in the Grande Rue. It is beautifully made and with an extra case, which unbuttons down the front and allows the steels to slip out, as easily as you would pull a pair of scissors from their leather sheath. There is no stitching to the steels, I need not tell you. This is a very great convenience, as it enables a lady to send her Crinoline to the wash with the same ease as she would an ordinary petticoat. The body is deeply gored all the way down on both sides," etc., etc.

[And so the letter runs on for twenty lines more, but we think we have printed quite enough to warn the gentlemen to prepare themselves for a very severe Winter.]"

Evidently from the note appended to this quaint letter, the men of 1861 were no more enthusiastic over the Crinoline fashion than are our masculine friends of 1893.

In the same paper there are several recipes which are as valuable to-day as they were when they were first printed, over thirty years ago.

Here is one for "A Pleasant Dinner Party:"

"A Round table, holding eight;
A hearty welcome and little state;
One dish set on a time,
As plain as you please but always prime;
Beer for asking for—and in pewter;
Servants who don't require a tutor;
Talking guests and dumb waiters:
Warm plates and hot potaters."

Another item is called, "How to Get a Good Frame Cheap."

"Live temperately, be abstemious, cultivate early hours, rise with the lark instead of going to bed after one, take plenty of exercise, don't be afraid of cold water, make a practice of always being cheerful, avoid debt, draughts, bad company, bills and wet feet, and you will soon get a good Frame cheap, and it shall be a Frame, moreover, worth more than its weight in gold, such as shall enclose the very picture of health."

Connection.

Cromer is a favorite Summer resort of English professionals, and this year its theatrical colony is even larger than usual.

Among those that disport themselves on the sands during the warm weather are the Maudes, the Beerbohm Trees, Hermann Vezin, Olga Nethersole, George Alexander, and George Sims.

Mrs. Maude, wife of Cyril, the actor, is better known as Winifred Emery. She has two baby girls and is a devoted mother. Cyril Maude's father holds an official position in Queen Victoria's household.

Royalty at the Opera.

The Princess of Wales is said to be especially fond of the opera, and Jean de Reszke is one of her favorite singers. At a recent performance of Faust with the so-called "ideal" cast, Her Royal Highness was one of the most enthusiastic members of the large audience present. Our feminine readers may be interested in a description of her costume on that occasion.

She wore a very simple black gown of some airy material, made with a moderately full skirt and sleeves of lesser size than we are accustomed to see nowadays. She wore a tiara of diamonds and a necklace of pearls. The Queen of Denmark, who was also present, wore an equally simple black gown, and applauded the performers with democratic enthusiasm.

Princess Victoria wore a dark blue gown, trimmed with lace, while Princess Maud was radiant in lavender chiffon and diamonds.

Bob and Billy.

Bob and Billy are dearly loved by Nellie Farren, and strange to say, they are not jealous of each other. But then they are only birds and consequently less difficult to manage than human admirers might be. They accompanied Miss Farren to Australia when that country was visited by the London Gaiety company, and they are still considered the two finest canaries in the world by their faithful owner.

Small Favors Gratefully Received.

Wilson Barrett played Hamlet the last night of his Montreal season. Several hundred college boys hired the upper part of the house and interfered seriously with the graveyard scene by sending boxes of cigars and wine from the gallery to the stage by means of wires they had laid. Barrett attempted to ignore the dangling objects, but was finally obliged to come forward, unhook the gifts and make "a pretty bow, like a nice little man." But the words that he wanted to say were not pretty at all.

"By Flowers, or Your Life."

An English paper tells the following story of an adventure that befel Mrs. Bancroft in the early days of her stage career when she was Marie Wilton. An admirer sent her flowers night after night, accompanying them with a note, saying: "Wear these to-night, or I will shoot you as soon as you appear." Naturally the young actress was greatly alarmed, but following her mother's advice she did not break her rule of never wearing flowers sent her by men. The unknown lover afterwards proved to be hopelessly insane.

Miss Terry's Sixpence.

Burne-Jones gave Ellen Terry a sixpence several years ago, and the amulet is worn almost constantly by the actress who fancies that it brings her good luck.

Costly Costumes.

Sarah Bernhardt is the happy owner of three gowns, covered with superb lace which is valued at $20,000. The dress materials are in keeping with the trimming and the combined value of the three costumes reaches an appalling sum.

FOR STAGE CHILDREN.

The children of the stage are invited to contribute to this department.

Little May Belle.

May Belle Bonner is a very lucky little girl, for she not only has a pretty name but she is also blessed with a pretty face. One can be a good actress without being handsome, but beauty is certainly a great advantage, and therefore little Miss Bonner is a worthy subject for congratulation.

She is twelve years old, and has been on the stage several seasons.

Her accomplishments are many. She can sing and dance, she is a talented pianist, a clever actress and a "quick study."

She has had very good press notices in Eastern and Western cities.

She was a member of His Nibs, the Baron company one season, and was with Joseph Sullivan's Black Thorn company two years.

She is a blonde, with a fair complexion and light hair.

As yet, she has made no engagement for next Winter, and she will be glad to hear from any responsible manager of a farce-comedy or melodramatic company, who may need the services of a bright child-actress.

OPERATIC CONSTRUCTION.

We offer a prize of ten dollars for the best letter on "My Favorite Rôle, and Why it is My Favorite," written by any actor or actress under fourteen years of age.

The letters must be written on one side of the paper only, and they need not be over two hundred words in length.

The three best letters will be published in THE MIRROR. The competition will close on Aug. 15.

Handwriting and spelling will be considered in awarding this prize.

The letters should be addressed to Helen Herrick, THE DRAMATIC MIRROR, 1432 Broadway, and each letter must be accompanied by the following coupon:

PRIZE LETTER COUPON.

This coupon is to be clipped from THE MIRROR and enclosed with each letter sent by competitors for the prize. The blanks must be filled in with the name, address, and age of the letter writer.

Name .....

Age .....

Address .....

STAGE CHARACTERS.

To the Editor of the Dramatic Mirror:

SIR.—Next to a good plot strong characters are the chief requirements in building a play. The minor questions of scenes, situations and by-play—although they often form an integral part of the plot—depend upon the development of character. Indeed, the strongest scenes, the most thrilling situations invariably arise through the exposition of some marked traits of human nature.

Here, then, is the reason why out of a thousand embryo playwriters scarcely one real dramatist appears.

They lack in knowledge of human nature.

This is a fatal defect. Unless a writer conceives a character in its entirety—unless he knows by intuition what that character would do under stress of circumstances—he will never make a dramatist.

Study, of course, will serve to develop this gift, and for that purpose there is no better school than the plays of Shakespeare. With one or two exceptions the Bard of Avon never troubled himself to originate plots. He took what he found at hand, and sorry material some of it was. But under his magic touch his characters were warmed into life—becoming living, breathing realities.

I mention Shakespeare advisedly, because it would be a palpable absurdity to reproduce his passionate, headstrong men and women on our latter-day stage. Civilization has cooled our temper in the main. The lusty quarrel, the clash of steel, the sudden death, generally ceased with the passing of small swords and knee-breeches.

But the heart interest—that strange mesmeric power that sets the blood a-tingling—is ever the same. When poor, befogged old Rip recognizes Meenie as his daughter we feel the same glow of pleasure that we do in Lear's recognition of Cordelia. And the desperate fortunes of men at war is suggested both in Coriolanus and Held by the Enemy.

Consistency in characterization is a jewel which few writers possess. Without it a character becomes strained and unreal, jarring on the nerves like a discord in music. Even great writers sometimes nod in this respect. Until the *finale* of Diplomacy the character of Julian is drawn with a firm, deft touch. He is a high-bred, passionate man, sudden in anger, but not at all vindictive. He forgives the Count whose life he sought; but when Zicka—who had nursed him back to life, and whose wrong-doing is through love for him—humbles herself, and begs forgiveness, he becomes "more than Heaven severe," and will only forgive when he "learns to forget." Until that moment Julian has been a gentleman; this action makes him a cad.

A character should be revealed through speech and action, rather than by description. The latter belongs to the novel, and is wholly out of place in the drama. Every speech, therefore, should fit the character uttering it. The tag in London Assurance would sound all right from the lips of Max Harkaway; but it sounds all wrong to hear that old reprobate, Sir Harcourt, hold forth on the qualities of a gentleman.

The *dramatis personæ* must accord with the plot. We can endure a Joseph Surface in comedy, but not a Spider nor a Levison. In a serious play a "he or she" villain (this is one of Jerome K. Jerome's patents) is a necessary evil. Somebody must play the devil and all with the hero, and if it were not for the villain our melodramatic writers would have to shut up shop.

The old swash-buckling, blood-in-the-eye bad 'un, is gone for good, but we still have the fellow in a dress coat, who smokes cigarettes and powders his hair at the temples. And he ought to go—but he won't, more's the pity.

The young writer should remember that "honest Iago" was anything but villainous in the presence of others, and that the men who raise Cain in our modern society are rarely suspected.

A "preachy" hero is to be avoided like the plague. We tire of Bob Brierly's dreadful pessimism. The whole world isn't going to the "demnition bow-wows" simply because one fellow has hard luck. We prefer a Jack Manley who fights his own battles without whining, and who evens things up at the finish without calling on Heaven to back him.

It is doubtless too much to expect that the sobbing heroine will ever be eliminated from the drama; but the young dramatist will confer a boon on a long suffering public by making her weep as little as possible. Don't make the heroine too saintly. Women, as a rule, are not built that way. Give her a spice of temper, make her human in fact, and people will like her all the better for it.

To be interesting the characters must be diversified. In the lighter class of plays depth of character need not be shown. In Mr. Daly's German farces for instance, the characters are impossible creations thrown together, apparently helter-skelter, for the sole purpose of creating laughter. There is art, and often high art, in this, but the humor is almost wholly that of incident. It lacks the sparkling wit of the French writers, and there isn't a trace of the incisive humor that bubbles, champagne-like, through Mr. Howard's work.

A serious fault in the younger writers—and in some of the older ones, too, by the way—is that of throwing in a number of odd characters, wholly foreign to the play, under the mistaken idea that they strengthen it.

While diversity of characters is necessary, yet the skilled author will remorselessly cut out all that have nothing to do with the actual movement of the play.

Otherwise we might as well have a variety show and be done with it. CHARLES TOWNSEND.

WEEDSPORT, N. Y., Aug. 3.

Rome, July 28.

With your leave, I will, to-day, give you a "pocket" sketch of the Roman stage, from its origin to the beginning of the present century, feeling sure that anything connected with the history of any nation's stage must be interesting to that great body of actors and actresses who now occupy so important a position in modern society.

After Terence and Plautus, who may be said to have formed the model on which the later drama was founded, the Roman stage lapsed into darkness, until the eleventh century. The early Christian sages, indeed, in their zeal for the new faith, tried to obliterate from man's memory everything worked by Pagan hands. Thus, not only were public theatres closed, but also schools, baths, academies and every other institution that had emanated from the civilization of ancient Rome. When the Roman theatres were at last reopened after a lapse of about a thousand years, the first plays which were performed were taken from popular incidents of everyday life, and from Scriptural subjects. Christ's Passion was always the most favorite of these subjects. The lives of the saints, Old Testament patriarchs, the early Fathers of the Christian Church, martyrs, etc., all were dramatized and performed in public under the name of Mysteries. These same put into music afterwards became oratorios. Even now, in the rigid clerical schools of Rome, sacred plays are still performed by boys. And up to a very few years ago sacred plays (especially Christ's Passion) were publicly performed in churches and on platforms in the open air, as is still frequently the case in country villages round Rome.

A couple of years ago, indeed, sacred plays were performed by marionettes in a booth erected in the open air in front of the railway station. The most celebrated of these Mysteries, however, were given in the Colosseum. The first of these performances, I believe, took place in 1243, and these were speedily followed by others till the playwriters of the day pillaged almost all the incidents of the Old and New Testament to meet the requirements of the time.

The fifteenth century, however, shows progress in Italian dramatic art. Sacred plays are not entirely cast aside by the public, but more human subjects begin to be preferred. Poliziano and Bruni are among the first who wrote secular dramas in Italy, and rich noblemen erected theatres in their houses for their performance. In Rome we see Machiavelli's Clizia and Mandragora performed, and Trissino's Sophostba and Cardinal Bibbiena's Calandra, a play given latterly in one of our present Roman theatres, but only men went to see it. Cardinals might sit and laugh at Calandra and the Mandragora, but they were found to be a little too strong even for the fastest liver of our day.

From Italy Italian art and artists spread into France, Charles IX. being the first to encourage them, and soon the Italian drama spread all over Europe, inspiring at times the greatest of writers—as even Shakespeare himself, Cervantes, Lopez de Vega, Molière, Calderon, etc. Martelli, Conti, Maffei, Goldoni, Alfieri, here are a few names of Italians, whose works are immortal.

A hundred years ago, however, the Roman theatre was in a very different state from now, private theatricals were given in the palaces of princes, cardinals and pontiff—but there were no public theatres for the people. The theatre was considered to be damnation to the people—and baptismal rites were denied to all who were occupied in theatrical matters. Some preachers even went so far as to declare that baptized persons were damned, if they attended the performance of plays—and yet plays could be performed in cardinals' houses—and the dirtiest play ever written (Calandra) was written by a cardinal. Apollinarius, also, a priest of Laodicea, wrote tragedies and comedies in Greek style, as also did St. Gregory of Constantinople. It was the latter who first introduced the Virgin Mary on the stage.

Strange contradiction, to anathematize the stage, and then for priests, saints and cardinals to write plays to be performed in a theatre!

Strange contradiction, for the most immoral and licentious plays to be written by cardinals, and given within the Vatican walls, while the people were made believe that they would be damned for doing the very same thing that their preachers were doing!

The oldest public theatres in Rome (when at last they were allowed) were the Apollo (now pulled down to make room for the Tiber Embankment works), the Aliberti (now occupied by the Aliberti Hôtel), the Valle, Capranica, and Pallacorda. These were all enclosed by buildings in order to give no outward indications of what they were—houses of Hell! They were entered through little narrow doors, without bill or sign to distinguish them from any other houses in the street. The Aliberti was also called the Ladies' Theatre. It was a wooden building, and ended by being burnt down.

The Apollo had a more interesting history. It was placed near the Bridge of Saint Angelo and opposite the Castle Saint Angelo. At first, it was a fortress, then it was converted into a prison, and became the place where Beatrice Cenci was confined. It was the Brotherhood of St. Jerome, who converted this prison into a theatre towards the close of the sixteenth century. Pope Innocent XII., however, ordered it to be pulled down in 1697.

A new theatre was built on this same spot in 1734. But it was burnt down and rebuilt several times. Five years ago it was demolished forever. At its best it was an ugly theatre, but Romans thought it was the most splendid theatre in the world, and even now, when they speak of their old Apollo theatre, they make a mouth and eyes as big as St. Peter's cupola. The interior of the theatre—as indeed of all Roman theatres up to recent times—was most uncomfortable. The entrances, passages and staircases could scarcely admit two people to walk abreast. The lighting consisted of a few oil lamps, nothing more. The boxes were small and uncarpeted, even to the last, and the seats were merely straw-bottomed chairs.

During the early part of this century, women were not allowed to take part in theatrical performances in Rome. Women's parts were performed by men dressed as women.

Curiously enough, when women were finally allowed to appear on the stage, public indignation knew no bounds. "It was an offence to religion," "a decay of public morals," "an atmosphere of corruption," that was pervading the Holy City, and would bring misfortune on it and its inhabitants. Meanwhile, women had already been allowed to perform on the stage in other cities of the Pontifical States, only a few miles from Rome, and cardinals and priests used to go to those theatres to see women act and dance, and hear them sing. But Rome the righteous was full of Mrs. Grundys, and is so still, at the slightest deviation from old customs.

Ballets were also performed in Roman theatres. But for a time only men were allowed to dance, as only men were allowed to act.

It was in 1803, that the Governor of Rome, Monsignor Consalvi, first granted permission for women to sing in public, in Rome. And soon after, La Bertinati appeared in Niccolini's opera Selraggia. But the opposition against her was so great, that the other soprano part had to be taken by the celebrated Velluti. It took many years to accustom Romans to see women on the stage.

It is said that a company of marionettes being in Rome at the commencement of this century, they dressed some of their wooden figures as women, especially for the ballet. But on the first night, the audience was so shocked at seeing short skirts on these wooden dancers, that quite an uproar ensued; and the curtain had to be lowered. The following night all these wooden dancers wore long skirts and the public morals of Rome were saved!

Such was the state of the Roman stage up to the beginning of the present century. In a future letter I may give another "pocket" sketch of what the Roman stage has been like since the beginning of the present century up to our present day.

Au revoir. E. D. BERRY.

FOREIGN NOTES.

The receipts of Drury Lane Theatre, London, for the season were £12,052, while the payments were £7,915; showing a balance of £4,100.

Cissie, a daughter of Marie Loftus, made her debut as a variety artist at the Oxford, London, recently. She imitated many popular singers with great success.

The writer of the "Merry-Go-Round" in the London *Entr'Acte* says: No doubt Mr. Daly is a man of independent thought, but I can't help thinking that he is the victim of undue influence. He has listened to the "gusher" rather than to the man of sober judgment. The effusiveness of one or two of his English press friends has possibly done much to persuade Mr. Daly to build a theatre in London; but I fancy that he would have been better advised had he elected to continue his yearly flutter as a visitor than as an all the-year-round competitor for the theatrical stakes. He now takes an entirely different position, and perhaps he will discover that some of his enthusiastic press friends, for fear of giving offence to other people, will not gush so violently as has been their wont for the last two years. Mr. Daly will be disillusioned. There is a great deal said against the stilted and affected text of The Hunchback, but I am of opinion that this weakness was made extra significant by the mouthing it encountered at the hands of its spouters at Daly's Theatre. Miss Ada Rehan, admirable an actress as she undoubtedly is, rolled her eyes and fumed so monotonously that I got tired of her strutting and fretting, while her "suspiration of forced breath" wearied me. Mr. Creston Clark, as Modus, was as hard as nails; Miss Isabel Irving, as Helen, failed to disturb the supremacy of Miss Rehan; Mr. Bourchier was, I thought, a little unsubstantial: and the two comedians who, at the beginning of the second act, carried on their buffooneries with more zeal than judgment, made me somewhat angry. I should have vastly preferred the Brothers Griffiths or the Poluskis. Mr. George Clarke made a better Master Walter than I expected.

A medallion to the memory of Jenny Lind is to be placed in Westminster Abbey immediately under the statue of Handel, in the interpretation of whose works the great singer found her greatest delight. The medallion will cost about £100, and will be paid for by English subscription.

Fanny Rice has returned from her Summer outing, and with her company will at once begin rehearsals of the new operetta by Offenbach, entitled The Little Peacemaker, which she will use as a *lever-de rideau* the coming season.

T. C. Howard has been engaged by George E. Lothrop as general dramatic instructor. He has entered upon his duties at Boston.

Helen Blythe managed an entertainment for the *Herald's* Free Ice Fund at the Plaza Hotel, Asbury Park, last Friday evening. Among those that appeared were Bessie Cleveland, Queenie Vassar, Adele Richie, Charles Buckley and Professor Walsh.

Ulhe Akerstrom produced her new play, The Egyptian Dancer, very successfully, it is said, in Jamestown, N. Y., last Friday night. Special scenery was painted for it by L. W. Seavey. Miss Akerstrom says that she will make a special feature of this piece in her repertoire during the coming season.

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N. B.—Managers of attractions booked here note change and have all printing read as above.

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